Volume 79

Number 3

# The Inland Printer



June · 1927

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

### For the Finest Specimens of RAISED Printing!

### RULES OF CONTEST

Any producer of Raised Printing in

[a] For the best specimen (or specimens) of Business Stationery or Formal Announcements of all kinds.

In this group a single piece or a sec of business estimacy may be entered. Week will be included on the basis of faithful reproduction of the work of seal dis exampse or copperates enteres.

[b] For the most effective specimen of Advertising Literature.

This group educts all forms of advertising. It is not necessary that the entire job to Raised Printing (Virtotyping). Work will be judged on the basis of having been made more effective through the employment of

[c] For the most novel applica-

### PRIZES

Director or the New York Capylander Association.

A. L. LEWIS, Manager of The urham Press, Toronto, Canada, and on-president of the United Typotheses Associa.

M. L. GRISWOLD, Vice-President i Manager of Rogens & Co., New York.

all entries must be received by columnst 25, 1927

### A PRIZE CONT

Every producer of RAISED Printing is eligible. All forms and classes of work are potential prize winners. Winning specimens will be exhibited at the GRAPHIC ARTS EXPOSITION at New York, SHPTEMBER 5-17, 1927 .

o visualize the growth and progress of the art of Raised Printing; to provide printers now producing Raised Printing [as well as those who are thinking about it] with an inspiration for greater creative effort, and to present to the buyers of printing evidence of the unlimited possibilities of Raised Printing [Virkotyping] this contest has been inaugurated jointly by two of the foremost companies serving the graphic arts.

During the past few years important improvements in the process have been realized-improvements in equipment, methods and product. Naturally the demand for Raised Printing is increasing in all parts of the country. Here is an opportunity for you to further the growing popularity of Raised Printing and widen the market for your product. Send in your entries early.

Write for Full Details of the Contest

### WOOD, NATHAN & VIRKUS COMPANY

Manufacturers of VIRKOTYPE Compounds and VIRKOTYPE Machines 547 West 23rd Street, New York, N.Y.

### GEORGE R. SWART & COMPANY, INC.

Manufacturers of the NICCO AUTOMATIC—the Only Completely Automatic Raised-Printing Machine 461 Eighth Avenue, New York, N. Y.

EXHIBITOR

### Distributors of Butler Brands

of Butler Brands

J. W. Butler Paper Company
Chicago
Standard Paper Company
Milwaukee
McClellan Paper Company
Minneapolis
McClellan Paper Company
St. Paul
McClellan Paper Company
Clellan Paper Company
Detroit
Central Michigan Paper Co.
Grand Rapids
Butler Paper Company, Inc.
New York
Mississippi Valley Paper Co.
St. Louis
Missouri-Interstate Paper Co.
Kanasa City
Southwestern Paper Company
Fort Worth
Southwestern Paper Company
Houston
Butler Paper Company
Houston
Butler Paper Company
Fort Worth
Southwestern Paper Company
Houston
Butler Paper Company
Denver
Sierra Paper Company
Los Angeles
Pacific Coast Paper Company
Fresno
Mutual Paper Corporation
Seattle
Butler American Paper Company
New York
Pater Company
New York
Pater Company
New York
Pater Company
Los Angeles
Butler American Paper Company
Fresno
Mutual Paper Corporation
Seattle
Butler American Paper Company
New York
Pater Company, Ltd.
Honolulu, T. H.

# unner! on Butler FORTY-FOLD



At the D. M. A. A. Convention held in Detroit this handsome Sundstrand broadside received the Cleveland Folding Machine Company award for the best piece of printed sales literature used during 1926. It was printed on Forty-Fold on which type, heavy solids, reproduction in line and half-tone, in both black and color, were all admirably printed. A beautiful folding job was assured when Forty-Fold was chosen.

### Butler Forty-Fold

is the highest type of printing-folding enameled paper, held in high regard by printers and advertisers and ideal for broadsides, folders, catalogues, house organs, and all jobs calling for a fine coated paper that will stand hard service. Ask for samples-plain or printed.



NUREX is strong. It never gets brittle.

### Never Becomes Brittle!

**Nurex Tabbing Compound** 

does Tabbing, Tipping and Mounting, BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure Put up in Gallons or Quarts

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



### Rotary Gathering Table



Only variable speed bindery table on the market.

For gathering Book Sections, Single Sheets and Calendar Pads.

Less energy wasted in Footwork means more energy for Handwork.

Let us tell you about it

The Efficiency Bindery Table Company
General Office: 12130 Eggleston Avenue, Chicago, Ill.

### THE INLAND PRINTER

Volume 79, No. 3

June, 1927

HARRY HILLMAN, Editor-in-Chief . MARTIN HEIR, Associate Editor

Published Monthly by

### THE INLAND PRINTER COMPANY

632 SHERMAN STREET CHICAGO, U.S. A. New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879

When Quality Proofs are needed insist on having a

No. 2 Potter

A proof press with cylinder press impression



The bed size of No. 2 Potter is  $17 \times 25$ —the popular size with Potter users. Other sizes of Potter Proof Presses are: No. 1,  $12 \times 25$ , and No. 3,  $25 \times 25$ . All sizes can be furnished with inking attachments and feedboards.

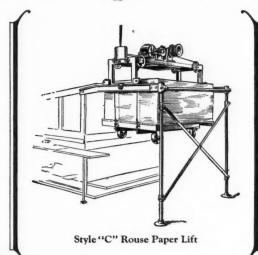
HACKER MANUFACTURING CO., 320 So. Honore St., Chicago



### Who Uses ROUSE Paper Lifts?

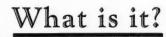
ON CONTROL ON CONTROL

The very best printers in America and Europe use hundreds of Rouse Paper Lifts. Recently the A. H. Pugh Printing Co., of Cincinnati, installed ten Rouse Lifts to serve paper to Cross Feeders. Robert Gair Co., American Colortype Co., Manz Corporation, Rusling Wood, Doubleday Page & Co. - are among the nationally known printers who use Rouse Paper Lifts. But the smaller printers use them in almost equal numbers. Ask us to send you a list of users of six hundred Rouse Paper Lifts. We will explain how you can add 1000 impressions daily to every hand-fed cylinder. Let us send you letters from printers who use Rouse Paper Lifts.



The Rouse Page Frame is new

When a new article has been on the market only about five months and thousands have been sold, every printer should be interested. The great demand for the new Rouse Page Frame shows it to be a necessity. Have you investigated?



The Rouse Page Frame is a 12-point steel chase which has four separate interlocking sides. These sides come in labor-saving lengths. Instantly a frame can be put together to fit any type form.

This thin chase locks automatically, and remains on form while printing. Illustration at left shows how it "lifts". You can justify a page in half the time you now take. You can eliminate press "work-ups." Write for all the facts.



### Why does every owner endorse the Rouse Rotary Miterer?

If it takes you an hour to miter eight pages of border on a hand mitering machine, what would be your state of mind if you suddenly should find a way to make two thousand miters in that same hour? The Rouse Rotary Miterer easily produces 2,000 miters in an hour and it has been known to produce 4,000. Naturally every owner is a booster for this motor driven machine. You can have this efficiency in your composing room. Why not make the decision now?

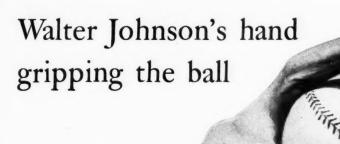
All ROUSE products sold by leading Type Founders and dealers





Please Mention THE INLAND PRINTER When Writing to Advertisers.





ROYAL concentrates on the best way to make electrotypes as eagerly and intently as major

league baseball players pursue the yearly pennant—and with the same reliance upon teamwork and individual skill. For ROYAL to relegate this responsibility to machinery would be as ridiculous as reducing baseball to mechanical batteries—with no Babe Ruths or Walter Johnsons to give the game human interest. You may not be a baseball fan—but you'll get the point—ROYAL would have you forsake the lazy habit of using minor league printing plates on major league jobs of color work—and give individuals preference over "processes." Even self-sufficient New York City is now paging ROYAL when the need of super-skill in electrotyping becomes paramount. And that's what ROYAL wants you to do—page us—not always, but occasionally. Letter-press printing is your bread and butter—and ours too—so long as we both work together to keep it above competitive reproach.

### Royal Electrotype Company

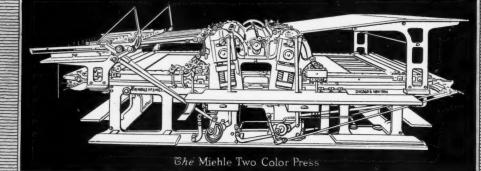
Boston Office 470 Atlantic Ave.

Philadelphia

New York Office 1270 Broadway

Member International Association of Electrotypers





### **ACTUAL SAVING**

THE Miehle Two-Color Press does much more for its owner than save running time. It reduces waste to a minimum; it greatly lowers spoilage by reason of cutting the handling in half.

It eliminates imperfect register. It saves floor space.

It is, therefore, not possible to rate it merely as two presses rolled into one. It is much more; a unit for the complete production of two-color work.

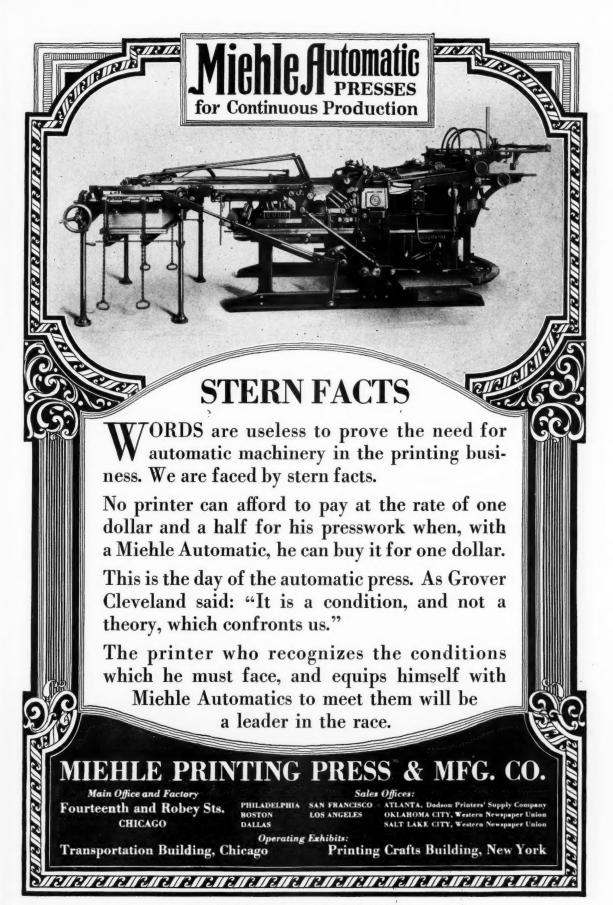
### MIEHLE PRINTING PRESS & MFG. CO.

Main Office Fourteenth and Robey Streets, Chicago

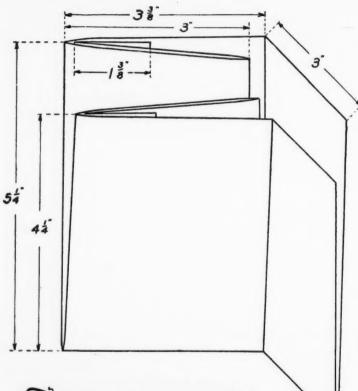
Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES ATLANTA, Dodson Printers' Supply Co.
OKLAHOMA CITY, Western Newmanner Union SALT LAKE CITY, Western Newmanner Union

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



### A Chicago Printer Cuts Folding Costs in Half on Big Job



HERE are five Models of CLEVELAND Folders ranging from Models "E" and "L" (17x22) to the Model "K" (38x50). A price range from \$750 up. From that group Folders and Feeders may be selected to meet the particular requirements of any bindery. Such an installation invariably introduces new and startling standards of bindery efficiency. Detailed information on the various Models and Dummy Folds will be supplied promptly upon request.

### SPECIFICATIONS

SIZE of circular 14"x9½"; printed two up on sheet 19"x14"; cut on folding machine and folded two up; each circular received two parallel folds, followed by one right angle fold, followed by another right angle fold.



### Cost Comparison

ORMER folding time averaged 5000 circulars per hour. By folding this job on the Model "O" (19 x 25) CLEVELAND at an average speed of 10,000 plus per hour, or somewhat more than 80,000 circulars per 8-hour day, the difference in folding cost in favor of the CLEVELAND on this one job alone amounted to very substantial figures.

### THE CIEVEIAND FOIDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK-1304 Printing Crafts Bldg. BOSTON-Chamber of Commerce Bldg. CHICAGO-532 S. Clark Street PHILADELPHIA—1024 Public Ledger Building LOS ANGELES—404 Allied Crafts Bldg. SAN FRANCISCO—514 Howard Street



### WESTMONT ENAMEL



# The Mill Price List Distributors of WESTVACO MILL BRAND PAPERS

The Chatfield & Woods Company 20 W. Glenn Street, Atlanta, Ga.

The Arnold-Roberts Company Augusta, Me.

Bradley-Reese Company 308 W. Pratt Street, Baltimore, Md.

Graham Paper Company 1726 Avenue B, Birmingham, Ala.

The Arnold-Roberts Company 180 Congress Street, Boston, Mass.

The Union Paper & Twine Company Larkin Terminal Building, Buffalo, N. Y.

Bradner Smith & Company 333 S. Desplaines Street, Chicago, Ill.

West Virginia Pulp & Paper Company 732 Sherman Street, Chicago, Ill.

The Chatfield & Woods Company 3rd, Plum & Pearl Streets, Cincinnati, O.

The Union Paper & Twine Company 116-128 St. Clair Avenue, N. W. Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, Dallas, Texas

Carpenter Paper Company of Iowa 106-112 Seventh Street Viaduct, Des Moines, Ia.

The Union Paper & Twine Company 551 E. Fort Street, Detroit, Mich.

Graham Paper Company 201 Anthony Street, El Paso, Texas

Graham Paper Company 1002-1008 Washington Avenue, Houston, Texas

Graham Paper Company 332-336 W. 6th Street, Traffic Way, Kansas City, Mo.

West Virginia Pulp & Paper Co. 122 East 7th Street, Los Angeles, Cal.

Mill Price List

Nelvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong
Embossing Enamel
Westvaco Ideal Litha
Westvaco Satin White
Translucent

WestvacoCoated PostCard
ClearSpringSuper
ClearSpring English Finish
ClearSpring Text
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Minerco Bond
Origa Writing
Westvaco Mimeograph
Westvaco IndexBristol



Manufactured by

WEST VIRGINIA PULP & PAPER COMPANY

The E. A. Bouer Company 175-185 Hanover Street, Milwaukee, Wis.

Graham Paper Company 607 Washington Avenue, South, Minneapolis, Minn.

Graham Paper Company 222 Second Avenue, North Nashville, Tenn.

The Arnold-Roberts Company 511 Chapel Street, New Haven, Conn.

Graham Paper Company S. Peters, Gravier & Fulton Streets, New Orleans, La.

Beekman Paper and Card Company, Inc. 137-141 Varick Street New York, N. Y.

West Virginia Pulp & Paper Company 200 Fifth Avenue, New York, N. Y.

Carpenter Paper Company 9th & Harney Streets, Omaha, Neb.

Lindsay Bros., Inc. 419 S. Front Street, Philadelphia, Pa.

The Chatfield & Woods Company 2nd & Liberty Avenues, Pittsburgh, Pa.

The Arnold-Roberts Company 86 Weybosset Street, Providence, R. I.

Richmond Paper Company, Inc. 201 Governor Street, Richmond, Va.

The Union Paper & Twine Company 25 Spencer Street, Rochester, N. Y.

Graham Paper Company 1014 Spruce Street, St. Louis, Mo.

Graham Paper Company 16 East 4th Street, St. Paul, Minn.

West Virginia Pulp & Paper Company 503 Market Street, San Francisco, Cal.

R. P. Andrews Paper Company 704 Ist Street, S. E., Washington, D. C.

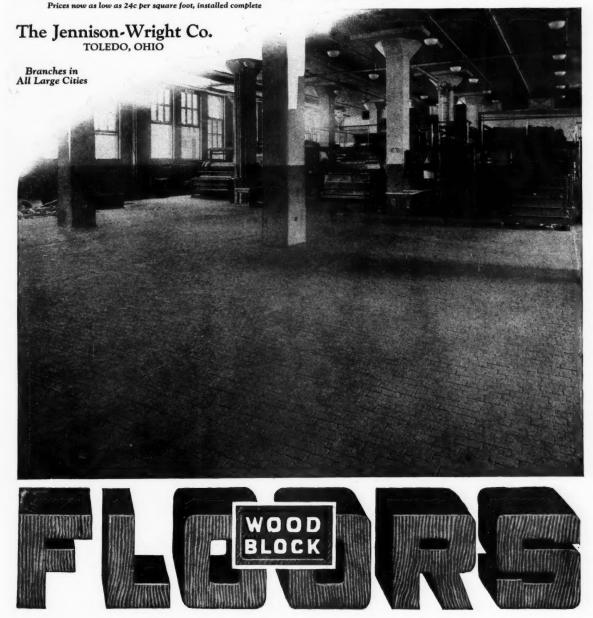
> R. P. Andrews Paper Company York, Pa.

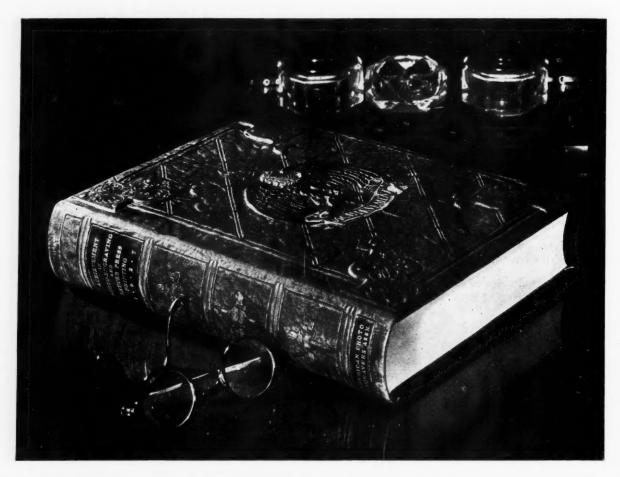


### Where Giant Presses Grind

The ponderous weight of printing machinery, the vibration of giant presses, the constant trucking of forms, stereos, paper stock and other heavy materials, all impose a terrific strain upon the pressroom floor. ¶ The problem of finding floor material that will withstand this strain is a serious one for printers unacquainted with the enduring qualities of Kreolite Wood Blocks. Among the many big publishing and printing firms whose floor problems

Kreolite Wood Blocks have permanently solved is the New York Tribune. One of the floors installed in this plant is illustrated here. ¶ Smooth, resilient, sanitary Kreolite Wood Block Floors in your plant will forever end your flooring problems. Have our floor engineers study your needs and make proper recommendations. This is a Kreolite service that is rendered without cost or obligation.





### Achievement in Photo-Engraving and Letter Press Printing-1927

M ENCYCLOPEDIA OF FACTS, a Dictionary of Trade Terms and Phrases, a Compendium of Trade Customs, a Practical Treatise on Platemaking and Printing, a Comprehensive and All-Inclusive Exhibit of Photo-Engraving and Letter Press Printing and a Direct Guide to Results. A veritable Gold Mine of Suggestions and Inspiration. Of daily use and value to all men and women of importance in Art, Advertising, Publishing, Printing, Electrotyping, Paper Making, Ink Making and Photo-Engraving circles.

A Storehouse of Practical Information . . . A Gallery of Commercial and Fine Art . . . A Display of the Finest Examples of Photo-Engraving and Printing in America, with explanations of how each result was obtained. Q The production cost of this book is about \$75.00 per copy. The Sale Price is \$10.00, plus postage. Sold by advance subscription only. Q The publication of "Achievement" is an outstanding service to the public, made possible only by the liberal contribution of the members of the American Photo-Engravers Association and Allied Industries. Q Date of publication-About December 1, 1927. Size 10x13 inches. 700 pages. Weight 81/2 pounds.

Order Your "ACHIEVEMENT" from Any PHOTO-ENGRAVER or ELECTROTYPER

"YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD"



### AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES .\* 863 MONADNOCK BLOCK \* CHICAGO

Copyright 1927, American Photo-Engravers Association

### PHOTO-ENGRAVING Presents WABASH Service Almost a hundred years ago, the first newspaper advertisement of the Wabash Railway course, continue to use Photo-Engraving processes in every possible way, because we firmly believe that "A Picture leaves nothappeared in Meredosia, Ill. It made an announcement in plain, unattractive type. ing untold." M.E.BERNET, Gen'l Advertising Agent Today, Wabash advertising is made a thousand times more effective, attractive and WABASH RAILWAY valuable thru the liberal use of Photo-Engraving. Every Wabash advertisement now includes an illustration which greatly enhances its advertising value. We will, of "Your Story in Picture Leaves Nothing Untold" ERICAN PHOTO-ENGRAVERS O ASSOCIATION O GENERAL OFFICES + 863 MONADNOCK BLOCK + CHICAGO

# Fit Your Power Cutter



No Diamond Cutter Has Ever Worn Out

to your workmen because—



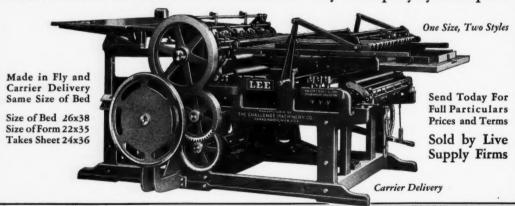
# 19 out of 20 Men are Right-Handed

You wouldn't ask or expect one of your natural righthanded compositors to set type with his left hand. —or tell one of your platen press feeders to feed press with his left hand, when he is a natural right-hander. —then, is it any more reasonable to expect a natural right-hander to operate a left-hand power paper cutter?

SEND · FOR · LITERATURE · AND · PRICES

### Easy to Make-Ready and Feed

The LEE PRESS is easy to handle because of its simplicity, and in addition, is moderate in first cost, economical in operation and maintenance, delivering a superior product. It handles any sheet from a single letter-head up to a sheet 24x36—two to four inches wider than any other pony cylinder press



### The Challenge Machinery Co. Manufacturers

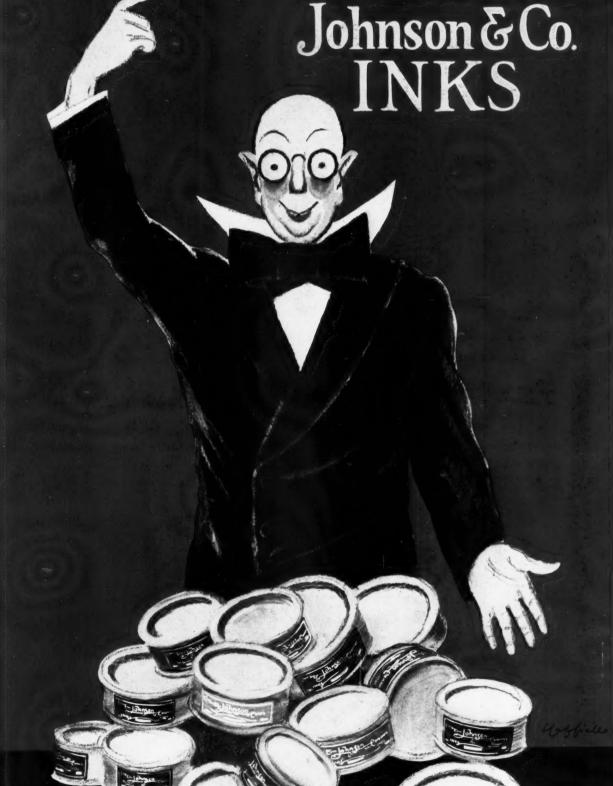
Chicago, 17-19 E. Austin Ave.

Grand Haven, Mich.

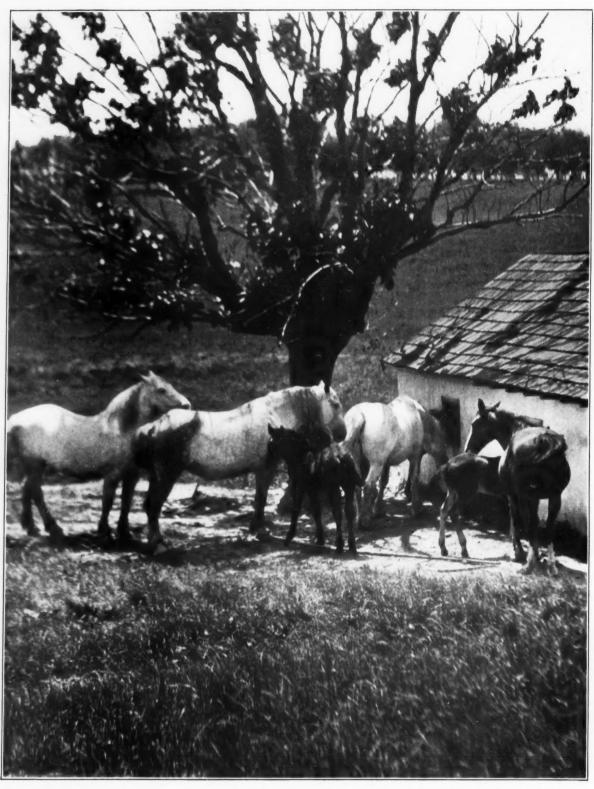
New York, 220 W, 19th St

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

# Charles Eneu Johnson & Co. INKS



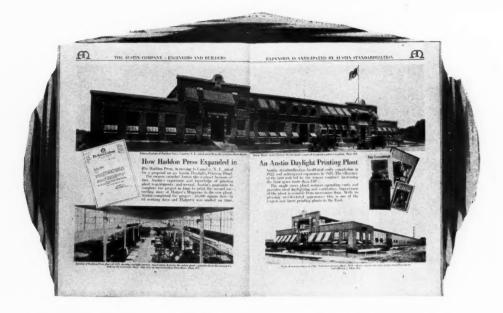
Copyright, 1927, by Charles Eneu Johnson and Company



BLUE No. F3302

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES



### This Austin Book Will Help You Build a Modern Printing Plant

MODERN conditions in the printing business demand a modern plant. Austin Engineers have helped many printers and publishers to put their operations on a more profitable basis by designing and building just the right plant for their particular requirements.

Daylight, clear floor areas, efficient arrangement of departments and machinery, ventilation, etc., have all been studied and successfully worked out by Austin in each case.

Whether you are contemplating any immediate action or not, you will be interested in the information which this organization is prepared to give you. The Austin Method will appeal to you because it places the entire project in the hands of one capable organization. Architectural design, construction, and equipment are all handled under one contract which guarantees:

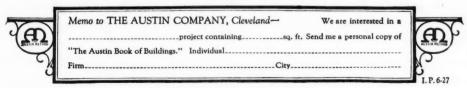
- A-Total cost for the complete project in advance.
- B Delivery date, with bonus and penalty clause if preferred.
- C Quality of materials and workmanship.

Whatever the type or size of building you may be contemplating, no matter where the location, it will pay you to get in touch with Austin. Phone the nearest Austin office, write, or send the memo.

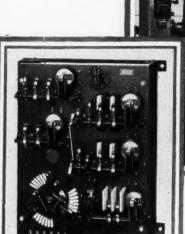
THE AUSTIN COMPANY, Engineers and Builders, Cleveland New York Cincinnati Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami The Austin Company of Texas: Dallas The Austin Company of California: Los Angeles and San Francisco

# AUSTIN

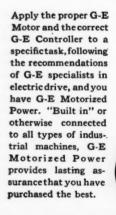
Complete Building Service

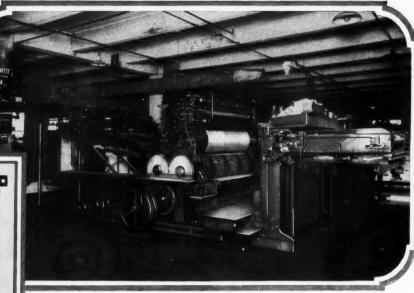


Rotary Offset Press equipped with G-E Motor Drive



CR6133-A5 preset speed, magnetically reversible, automatic controller





# The power back of your press

The mainstay of the lithographing business is the rotary offset press. Successful results from offset presses are largely dependent upon the performance of the motors and control which operate them. The requirements are exacting—frequent starting, fine inching, wide range of speed control, slow down, etc.

Where the power supply is alternating current, the G-E Type CR6133-A5 controller in conjunction with Type MT motor is recommended. This control is of the automatic preset-speed type, push-button operated. A quick stop is obtained without the use of mechanical brakes. Magnetic reverse provides for an easy back-up.

The dependable service rendered by General Electric products will help the lithographer to maintain the highest quality in his work.



201-94

### GENERAL ELECTRIC

### The New DEXTER

### Multifold Folder

installed in your plant

Will Save

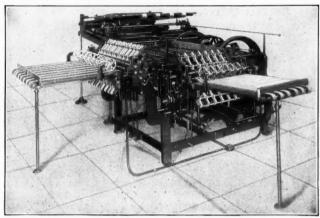
One-Third to One-Half your Folding. One-Third to One-Half your Inserting. One-Third to One-Half your Sheet Cutting. One-Third to One-Half your Stitching. You Slitting on your Presses.

The quality of folding will be unsurpassed.

### DEXTER MULTIFOLD

FOLDERS have been sold and are operating successfully in the following cities:

> New York City Brooklyn, N. Y. Newark, N. J. Boston, Mass. Chelsea, Mass. Chicago, Ill. Mount Morris, Ill. Washington, D. C. Cleveland, Ohio Ashland, Ohio Kansas City, Mo. St. Louis, Mo. Salt Lake City, Utah



NEW DEXTER MULTIFOLD FOLDER (Requires only one Operator)

THE Dexter Office nearest you will be pleased to arrange an opportunity for you to investigate the versatility, earning power and operation of this Folder in any of the above cities most convenient to you.

When in New York you are invited to visit the Dexter Show Room where this Folder will be thoroughly demonstrated.

### DEXTER FOLDER COMPANY

28 West 23rd Street, New York, N.Y.

528 S. Clark Street CHICAGO, ILLINOIS

Lafayette Bldg. 5th & Chestnut Sts. PHILADELPHIA, PA.

77 Summer Street BOSTON, MASS.

811 Prospect Avenue CLEVELAND, OHIO

2017 Railway Ex. Bldg. ST. LOUIS, MO.

E. G. MYERS 924 Santa Fe Bldg. DALLAS, TEXAS

DODSON PRINTERS' SUPPLY CO. 55 South Forsyth St. ATLANTA, GA.

H. W. BRINTNALL CO. 51 Clementina St. SAN FRANCISCO, CALIF.

T. W. & C. B. SHERIDAN CO. 63 Hatton Garden LONDON E. C. I ENGLAND



# New Perfect Magazines for Mergenthaler Linotype Machines

Standard Interchangeable Magazines

\$150 Immediate Delivery

Less 3% 10 Days

Split Interchangeable Magazines

\$110 Immediate Delivery

Less 3% 10 Days



### At Our Risk

Let us ship you a Magazine on trial; use it on your own Machines for thirty days; if you are thoroughly satisfied, keep it, and we will bill it to you—otherwise, return it at our expense—no obligations. Fair enough?

They are interchangeable and fit perfectly on all Standard Linotype Machines, including Models Nos. 26, 25, 19, 18, 14, 8, 5 and 4.

Our deferred payment plan will enable you to purchase Magazines on easy terms.

Manufactured by

RICH & McLEAN, Inc.

73 Beekman Street New York City

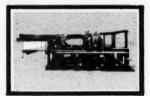
ESTABLISHED 15 YEARS

The Better Magazine for Less Money



# The PREMIER

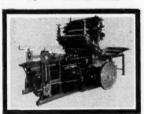
### Impressive Impressional Strength



The PREMIER Cutter and Creaser. Easy on dies, accurate, fast, and rigidly built. Bed sizes, 48 x 52, 51 34 x 66, 55 x 78 14.

640

The POTTER Metal Decorating Press. Sheet size 26 x 34.

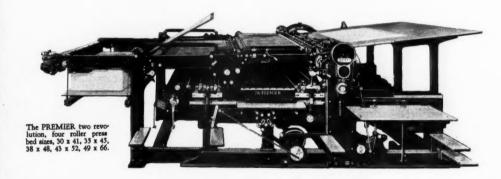


RESSMEN admit the incomparable impressional strength of The PREMIER. They recognize that this means "make ready" which stays put.

Owners admit this engineering superiority of The PREMIER. They recognize that it means high grade sheets from the beginning to the end of every run—and, consequently, satisfied customers.

The servicing facilities of this concern will enlarge the territory wherein The PREMIER and its advantages may be enjoyed. Before you decide upon your next flatbed, discuss this modern, convenient, profitable press with a representative.

HARRIS-SEYBOLD-POTTER Co., General Offices, Cleveland, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby, (Conn.), Dayton



HARRIS'SEYBOLD'POTTER



# SEYBOLD

### The Last Word in PROFIT

N the production of profitable printing your cutters have the last word.

Upon them, rests the responsibility of trimming the printed sheets so that each finished piece will be clean-cut, sharp and square-edged, and pleasingly attractive.

Seybold Cutters are the last word in machines which do this work at a profit. They are designed for the particular work they must do. They are so built that their upkeep is very nearly negligible.

Cutters, round corner cutters, embossers, die presses, book compressors — the Seybold line is complete. Address inquiries to—

HARRIS-SEYBOLD-POTTER CO.

Seybold Machine Co. Division

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Dayton, Ohio



SEYBOLD Die Presses, recognized the world over.

644

SEYBOLD Round Corner Cutter. This with embossers and book compressors rounds out the Seybold complete line.



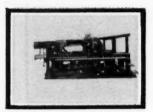


HARRIS'SEYBOLD'POTTER



### The WHITLOCK

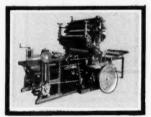
### Speed Which Quickens Profits!



The PREMIER Cutter and Creaser. Easy on dies, accurate, fast, and rigidly built. Bed sizes: 48x52, 512x66, 55x783.

8

The POTTER Metal Decorating Press. Sheet size: 26 x 34.



N many shops, The WHITLOCK Pony is speeding along the road of profit.

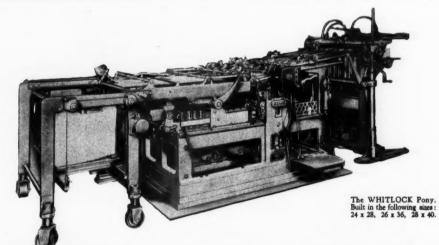
Its size is correct for the fast, economical production of smaller jobs. Its sturdy construction enables it to keep up its rapid pace year in and year out.

The elliptical gear drive is appreciated in shops where this press is used, its quick, easy make-ready, its wash up, are designed for the kind of work a Pony must do.

And, now, with the servicing facilities of the Harris-Seybold-Potter organization behind it, the WHITLOCK Pony invites printers the country over to enjoy its advantages and conveniences.

If you desire a small machine, ask a representative call upon you.

HARRIS-SEYBOLD-POTTER Co., General Offices, Cleveland, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby, (Conn.), Dayton



HARRIS'SEYBOLD'POTTER



# HARRIS offset presses

### "Come to Offset Headquarters"

O wonder the Graphic Arts calls this concern "Offset Headquarters."

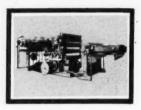
Within this combined organization is concentrated more offset experience than can be found in any other concern in the world.

Here are the men who painstakingly made The POTTER what it is today.

Here are the men who worked through the years to make The HARRIS worthy of representing two-thirds of all the offset presses in operation.

May a representative discuss the offset situation with you, from *any* standpoint, without obligating you in the least?

HARRIS-SEYBOLD-POTTER Co., General Offices, Cleveland, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby, (Conn.), Dayton

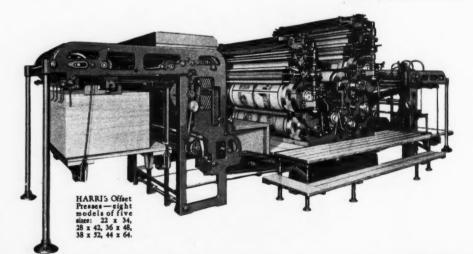


The POTTER Rotary Offset. Five models of three sizes: 34 x 46, 38 x 52, 41 x 54.

-

The HARRIS Envelope Blanker. HARRIS Envelope and Card Press. Single and two color models.





HARRIS'SEYBOLD'POTTER



Produced on a HARRIS Office Press

### SEND FOR YOUR COPY

An
Interesting Booklet
for
PRINTERS and PAPER
CUTTER OPERATORS



Have you ever stopped to think of the part a paper knife plays in the printing business? The new Dowd booklet, "A Piece of Steel," tells the importance of proper paper knives and their relation to high grade printing; it gives the essential qualities which go to make an accurate, lasting knife; and it gives a number of suggestions for grinding your paper knives properly.

This little booklet will be sent free to all printers and operators of paper cutting machines upon request. Simply fill out and mail Dowd the coupon printed below. We are sure you will enjoy reading the booklet and that you will find in it suggestions for better printing.

### R. J. DOWD KNIFE WORKS

Makers of Better Cutting Knives Since 1847

BELOIT, WISCONSIN

F-8-5	a .	
10	Prin	store .
40	2 / 6/1	100130

If you employ a number of men operating paper cutting machines, you will want additional copies of this booklet; they will be sent gladly upon request.

R. J.	DOWD	KNIFE	WORKS
BELC	IT WISC	ONSIN	

Please send me your new booklet, "A Piece of Steel."

Name\_\_\_\_

Address



As a busy executive with many responsibilities, can you afford to be "roped and tied" in the details of advertising production? You can escape this wearisome, grinding work. Hawtin Service will efficiently take care of it, from creating the merchandising ideas to the smallest details of plate making and typography. To be free and fit for bigger duties and achievement—let Hawtin build your advertising.



THE HAWTIN COMPANY

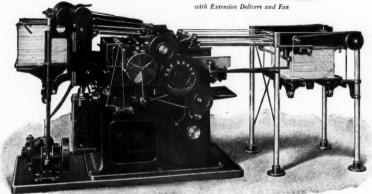
IDEAS · DRAWINGS · PRINTING PLATES · AD SETTING CHICAGO, ILL.



# HAWTIN SERVICE

# Invest in Efficiency

THE STYLE B KELLY AUTOMATIC PRESS



The KELLY

AUTOMATIC is

the most profitable of

all printing presses

because it is the

most efficient

THE printing press from which you derive income must be productive. Efficiency in presses is as important as is any operating phase of manufac-

turing activity. The Kelly Automatic is the most profitable of all printing presses because it is the most efficient.

To decide the type of press best meeting ordinary or exacting requirements necessitates a study of each

machine offered and what it will accomplish. Investigation is imperative.

Claims are not accomplishments. Thousands of printers have passed on this question and selected Kellys. Thousands more will do so when the superiority of the Kelly Automatic as the most efficient printing unit is known to them.

Kelly users are never disappointed either in the quality of printing, pro-

duction, or income from operation. This is the record of thirteen years of accomplishment and is the reason for a repeat order experience that is remarkable in this class of machinery.

There are at present over five thousand

Style B Kelly Automatic Presses in operation, nearly half of which have been installed after an initial purchase of one machine.

Many Kellyized plants have two to eighteen Kelly Presses in continuous operation. Why?

Kelly Presses, Parts and Service available at all Selling Houses and Agencies of the

### AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling bouses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all bouses in Australia and New Zealand; CANADIAN-AMERICAN MACHINERY CO., London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba, Porto Rico and West Indies



SET IN MEMBERS OF THE CASLON FAMILY WITH SWASH LETTERS PARAMOUNT BORDERS



J. HORACE HEFARLAND COMPAN

august 18, 1921.

Carmichael Blanket Co.,

Dentlemen

For more than a year we have had in use on all of our orjunder presses on which it was practicable to use them, the Carmicheal Bellef Blankets, and the control of the control of the control of the targ have been a distinct help to us in our work, doubtedly they save considerable make-ready time on the presses, and we know for a cortainty that the having of these blankets on the presses has saved the smalling of many a plate with routil have opcurred it.

The only pessible objection to the blanker which we can see is that it takes up so much road on the cylinder that where chalk overlays are used at is very hard to get them buried deep enough. This objection is not serious enough, however, to earpant our not using the blankets, and se will continue to use them, as we feel cartain they are a distinct help and advantage in our presurroad.

22 /m

BORACE MCPARLAND COMPANY

Robint BMI Farland

A COMMISSION MANAGEMENT OF THE PARTY STATES AND ADDRESS OF THE PARTY O

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

# CARMICHAEL Relief Blankets

(Patented)

Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

### Carmichael Blanket Co.

ATLANTA, GEORGIA

>-----X

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



X IIIIIIIIIIIIIII

Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for anystyle of cuts or plates for printing in one or more colors.

GLOBE ENGRAVING & COMPANY

711 South Dearborn Street

**CHICAGO** 

TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263



### IT'S DRY!

No need to wait when you clean with *Phenoid Instantaneous*. No grease clinging to the type. As soon as you've finished wiping off the form it's dry.

Forms always look like this when cleaned with *Phenoid*. Muddied runs become a thing of the past. Less paper wasted for trial sheets.

For cleaning fountains, rollers, or type caked with old, dried ink there is nothing better.

Phenoid makes easy and speeds up change of inks on color jobs, even black to yellow.

Harmless to metal, wood, or clothing. Does not irritate the skin.

TRY-AT OUR RISK-Send for a quart can of Phenoid. When you have used it, pay us if you are satisfied. If not—send back the bill.



CHALMERS CHEMICAL COMPANY . 123 CHESTNUT ST., NEWARK, N. J.



### Successful Printers Endorse Press-O-Matic Control

Printers who have used Press-O-Matic Control find that it exactly meets their requirements. Yet this is not surprising. In designing it, Kimble engineers had the benefit of 20 years' experience making motors for printers. It was not a question of guessing—merely a question of making motor and control equip-

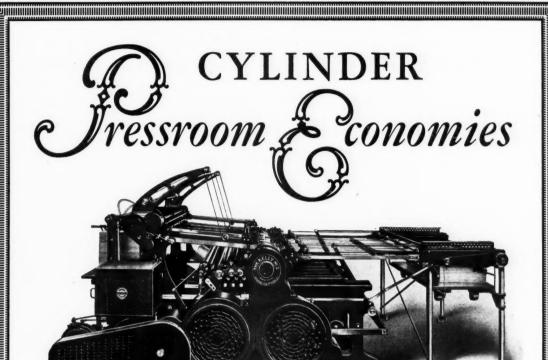
ment fit the requirements with which Kimble engineers were thoroughly familiar. The universally satisfactory results which big printers everywhere are securing with Press-O-Matic Control indicate that you, too, will find it advantageous. Investigate Press-O-Matic Control today.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY 2408 West Erie Street Chicago, Illinois

## Made for Printers since 1905

-13.7



The KELLY Automatic No. 2-A Complete Printing Unit

CONOMY in production is today the watchword in every well ordered printing establishment. It is the one great contribution to successful and profitable operation. Many claims are made on this question, but actual accomplishments are only shown in accurately kept cost records in the printing office.

Users of more than four hundred No. 2 Kelly Automatic Presses enjoy unusual advantages in pressroom economies. A complete automatic, the No. 2 is unrivaled in the factors that have made it the first choice among printers in every state in the Union. Kelly quality never disappoints. Kelly output means peak production. Kelly conveniences make the operator's burden light and increase his efficiency.

Kelly Presses, Parts and Service available at all Selling Houses and Agencies of the

### AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all bouses in Australia and New Zealand; CANADIAN-AMERICAN MACHINERY CO., London, England; NATIONAL PAPER AND TYPE Co., Central and South America, Mexico, Cuba, Porto Rico and West Indies



### CLINE UNIVERSAL CONTROLLERS

are giving complete satisfaction in this modern, up-to-date plant

Toby Rubovits Inc. 1501-1513 W. Congress St. Printers Binders Designers Engravers Chicago Telephones Monroe 7300 April 2nd, 1927.

Cline Electric Mfg. Co., 111 W. Washington St., Chicago, Illinois.

Attention Mr. R. D. Skerrett

Gentlamen: -

In reply to your letter of the Slat of March in reference to the service of your Universal Control equipment in our plant, we are pleased to advise you that these installations have consistently given us good service for a period of approximately four years.

Yours very truly, TOBY RUBOVITS INC.

AGR\*BK

Mul Tuberits.

The Cline Electric Mfg. Co. furnish Motors and Control Equipments for Printing Presses, Newspaper Presses and auxiliary machinery

### CLINE ELECTRIC MFG. Co.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE FIRST NAT'L BANK BLDG. SAN FRANCISCO CALIFORNIA



EASTERN OFFICE MARBRIDGE BLDG. 47 WEST 34TH ST. NEW YORK CITY A MODERN ADAPTATION OF A BEAUTIFUL TYPE DESIGN

### INTERTYPE GARAMOND

Based on the original models known at the Imprimerie Nationale, Paris, as Caracterés de l'Université

RADITION has ascribed the type to Claude Garamond, the sixteenth century punch-Scutter. This design, revived in the world's Meron most illustrious printing office, has quickly earned a brilliant reputation. Its adaptation by Intertype to the slug-casting machine has been made with infinite care, without sacrifice of beauty to practicality. The Intertype Garamond series is a book and commercial type worthy to rank with Caslon for usefulness, with Kenntonian for dignity; sharp enough for advertising typography and possessing a classic beauty that makes it desirable for use on de luxe books or private editions. And like other Intertype faces, the Garamond matrices are cut with the exclusive Intertype wide teeth which compel all the matrices to hang straight on the distributor bar.



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 N. Franklin St.; Memphis McCall Building; San Francisco 560 Howard St.; Los Angeles 1240 S. Main St.; Boston 80 Federal St.; London; Berlin. Distributors in all of the principal cities of the world

**^^^** 

A SHOWING OF INTERTYPE GARAMOND

# INTERTYPE GARAMOND IS a faithful rendition of the early sh owings of the types made by Claud

INTERTYPE GARAMOND is a faith ful rendition of the early showings of the types made by Claude Garamond in the si

30 Point

INTERTYPE GARAM ond is a faithful rendition of the early showings of

INTERTYPE GARAMOND IS A FA ithful rendition of the early showings of the types made by CLAUDE GARAMOND in the sixteenth century and prized so highly by book lovers, first in France and

INTERTYPE GARAMOND is a faithful rendition of the early showings of the types made by

INTERTYPE GARAMOND IS A FAITH ful rendition of the early showings of types made by CLAUDE GARAMOND in the sixteenth century and prized so highly by book lovers, first in France and then in all the countries of 10 Point

INTERTYPE GARAMOND IS a faithful rendition of the early sho wings of the types made by Claude INTERTYPE GARAMOND IS A FAITHFUL rendition of the early showings of the types made by CLAUDE GARAMOND in the sixteenth century and prized so highly by book lovers, first in France and then in all the countries of the Old World where the art of printing was practiced. Garamond's types 8 Point

INTERTYPE GARAMOND IS A FAI thful rendition of the early showings of the types made by CLAUDE GARAMOND in the sixteenth century and prized so highly

INTERTYPE GARAMOND IS A FAITHFUL RENDITION of the early showings of the types made by CLAUDE GARAMOND in the sixteenth century and prized so highly by book lovers, first in France and then in all the countries of the Old World where the art of printing was practiced. Garamond's types are delightfully unconventional in design. Like other Intertype faces, the Garamond matrices are cut with the exclusive Intertype wide teeth. This special feature

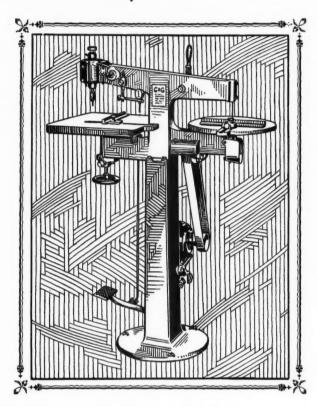
6 Point

Intertype Matrices will run in other Slug-casting Machines



## C&G

Router, Jig-saw and Type-high Machine Has Already Found Its Place



When a machine is invented that fills a need it doesn't require much selling—it just slips into the place that has been waiting for it . . . You'll see *this* versatile machine in *many more* progressive shops as days go by.

C & G Trimmiter is the companion tool of the Router—they work together for efficiency, time-saving and profit

Now sold by reliable Type Founders and Dealers Ask them—or write direct to the Maker

### Cheshire & Greenfield Manufacturing Co.

182-184 East Clybourn Street

MILWAUKEE, U. S. A.





#### IMPERIAL TYPE METAL COMPANY

Manufacturing the following metals:

LINOTYPE ELROD MONOTYPE LUDLOW INTERTYPE LINOGRAPH STEREOTYPE THOMPSON

Philadelphia · Cleveland · New York · Chicago

# "Entire Satisfaction and More Production Than We Expected"

This letter has a point for you—READ IT!

THE

M-24

is the only small press that turns out 4,800 impressions per hour on the finest work. It is the *fastest and most versatile* small cylinder jobber built today. Figure out for yourself the profit you are losing by not using an M-24.

The M-24 has the widest range of any small jobber—prints two colors at one impression—maximum form  $8\frac{13}{8} \times 12$  inches—and contains all the improvements found in any other press used for quality work. The inbuilt automatic register control insures perfect register at all times. Hand feed (semi-automatic) or full automatic air feed.

Put the M-24 in your shop and watch it pay for itself many times over.

Write today for complete description and prices.

Hotel Work a Specialty

Modern Work at Low Prices

ROBERT WEEKS & SON

Designers PF

PRINTERS

Embossers

6 Railroad Avenue PATCHOGUE, LONG ISLAND

Gentlemen:

Answering yours of recent date; your M-24 which we recently installed has given us entire satisfaction and more production than we expected.

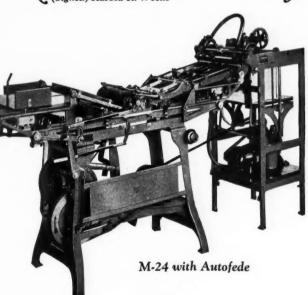
Previous to this purchase, we were in need of another pressman, and the installation of the M-24 was an experiment to avoid this if possible. We are happy to state that we can now turn out more production than we would have been able to if we had followed our original plan and put on another pressman on the regular type of hand-fed job press.

We should be glad to recommend the performance of the machine to any one and at any time and feel that we were doing the printer a favor as well as ourselves.

Cordially yours,

ROBERT WEEKS & SON

(Signed) Harold R. Weeks

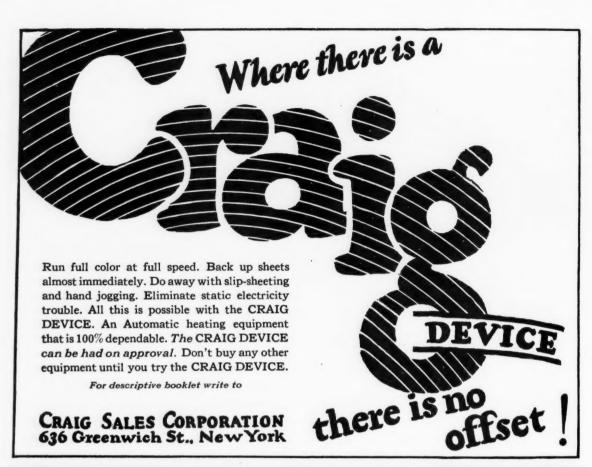


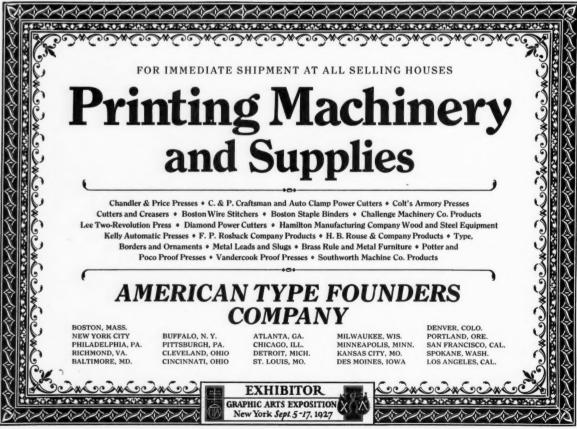
#### LISENBY MANUFACTURING CO.

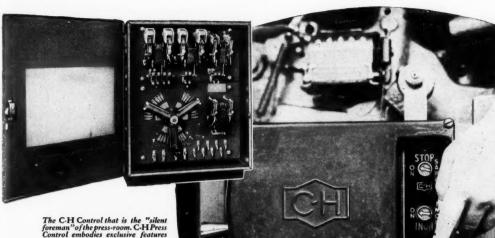
608 S. DEARBORN ST.

Department A

CHICAGO, ILLINOIS

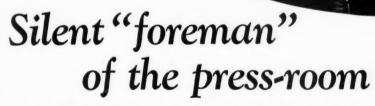






The C·H Control that is the "silent foreman" of the press-room, C·H Press Control embodies exclusive features that secure dependable year in and year out performance with minimum upkeep.

The pressman controls the motor by a push button station located where most convenient.



\*HE motor drive on each press needs close supervision. So does each function of the press itself. These are two distinct jobs. Put them both up to the pressman and his attention is divided!

Modern printing plants use their pressmen for the work in which they are skilled-producing perfect impressions. Bossing of the motors is put up to the "silent foreman" of the press-room—C-H Pre-Set Press Control.

This Control takes its orders from the superintendent of the shop, who fixes the speed of the press accurately to secure the best results on each job. Presses cannot loaf—they are placed on a compelling production quota.

> If you are not now using C-H Pre-Set Control on your presses write for complete information. See how complete accurate control of the motor for starting, stopping and inching is cen-tralized and simplified. The improved performance of your presses and pressmen justify your immediate investigation.

The CUTLER-HAMMER Mfg. Co. Pioneer Manufacturers of Electric Control Apparatus

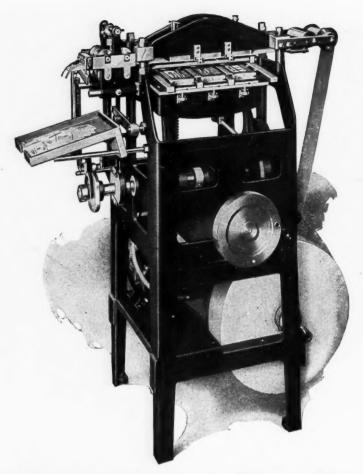
1245 St. Paul Avenue MILWAUKEE, WISCONSIN





on Electrical Control

Depends



## Now on Display and in Operation at:

- 446 W. Jefferson Street DETROIT, MICHIGAN
- 504 Sixth Street DES MOINES, IOWA
- 511½ South Main Street ELKHART, INDIANA
- 32 West Vermont Street INDIANAPOLIS, INDIANA
- 3128 West Pico Street LOS ANGELES, CALIFORNIA
- 203-4 Transportation Building CHICAGO, ILLINOIS
- 12 North Jefferson Street DAYTON, OHIO
- 206 Mid-Arcade 621 Prospect Avenue CLEVELAND, OHIO
- 708 World Building, 63 Park Row NEW YORK CITY

## The SUPERIOR TRI-COLOR Automatic Puts Big Profits Into Small Printing Jobs

HIS PRESS pulls small printing jobs out of the loss column and makes them pay from 200% to 300% profit. Electrically operated, it produces 3,500 pieces of finished work in three colors per hour and automatically counts the run. Our first announcement of this great press brought response from every section of the country. Thousands of printers have been waiting for this amazing invention.

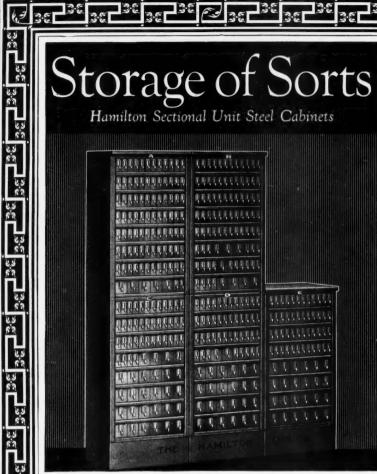
Strongly built and fully guaranteed. For producing fine work it has no superior. It prints cards, stickers, blotters, labels, tickets, tags, etc., to chase size of 2 inches by  $3\frac{1}{2}$  inches.

Don't lose the big profits you can make on small form printing. Investigate now! Complete descriptive bulletin with price and payment terms mailed on request.

## Superior Press Manufacturers, Inc.

Youngstown, Ohio

EXCLUSIVE SALES REPRESENTATIVES: VARIUS SALES, INC., ELKHART, IND.



Illustrating five Cabinet Units, three Cap Units, and three Base Units with Sort Boxes. Floor space, 61\frac{1}{2}x11\frac{1}{2} in. Height, 70\frac{1}{2} in.

HEREVER installed this concentrated system of sorts storage has been found indispensable. The Cabinet and Boxes are strongly made of steel (not tin) and are practically indestructible. The first Cabinet of this design, containing thousands of boxes, was built for the Casting Room of the New York Times years ago and is still giving splendid service. The Combination Pull and Label Holder (our invention) is securely welded on front of box. The Cabinet Unit will hold 96 small or 48 large Boxes (boxes are interchangeable) and stores a total of 252 lbs. of type. In ordering, always specify assortment and quantity of boxes desired.

Manufactured by

#### Hamilton Manufacturing Co.

TWO RIVERS, WISCONSIN

Eastern Office and Warehouse: Rahway, N. J. Sold by Leading Typefounders and Dealers Everywhere

36 36 36 36 36 36 36 36 36 36 36 36

The Units and Boxes



No. 13440 Cabinet Unit No. 13445 Cap Unit No. 13450 Base Unit Sort Boxes supplied as an extra.



No. 13452 Steel Sort Box with label holder and pull; size,  $1\frac{1}{2} \times 3 \times 6$  inches; capacity, 2 lbs. 10 oz.



No. 13453 Steel Sort Box with label holder and pull; size,  $1\frac{1}{2} \times 3 \times 6$  inches; capacity, 2 lbs. 8 oz. in the two compartments.



No. 13454 Steel Sort Box with label holder and pull; size, 3 x 3 x 6 inches; capacity,  $5\frac{1}{4}$  lbs.

Indispensable in every modern office where the storage of Sorts is a problem.

# BOSTON STAPLE

EXHIBITOR
GRAPHIC ARTS EXPOSITION
New York Sept. 5-17, 1927

Capacity, Three-Sixteenths Inch; Flat and Saddle Table

THE STYLE B BOSTON STAPLE BINDER

Foot Power Only

Automatic with no adjustment for thickness of work, easily handled, superior stapling, very durable and efficient. Thousands of these high-grade Boston Staplers have been sold and users find them satisfactory for all kinds of work within their capacity. Fine round wire is used, making neat, flat, perfect staples. A supporter—an exclusive feature—insures proper driving and clinching. Staple cores are paper wrapped to prevent corrosion and waste.

GENERAL SELLING AGENT

#### AMERICAN TYPE FOUNDERS COMPANY

Sold also by Barnhart Brothers & Spindler; in Mexico and South America by National Paper and Type Company

SET IN MEMBERS OF THE GOUDY FAMILY CALLIGRAPH INITIALS TEAGUE BORDERS

# Every modern pressroom knows these specialties.

**Reduco1** is an ink softener, a safe dryer that cuts down offset, prevents sheets sticking, and acts as a preservative for rollers.

**Blue-Black Reducol**—Used with black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash— For removing dried ink. Cleans up the hardest caked deposits with ease, and possesses the right drying speed. No time lost

while using. Livens up rollers, both composition and rubber.

**Liquid Air Dryer**—It is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Paste Dryer—Excellent for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Gloss Paste — When used as an after-impression, it not only produces an excellent glossy finish on any kind of stock, but also makes paper moisture-proof and dust-proof—a strong selling point on label and wrapper work.

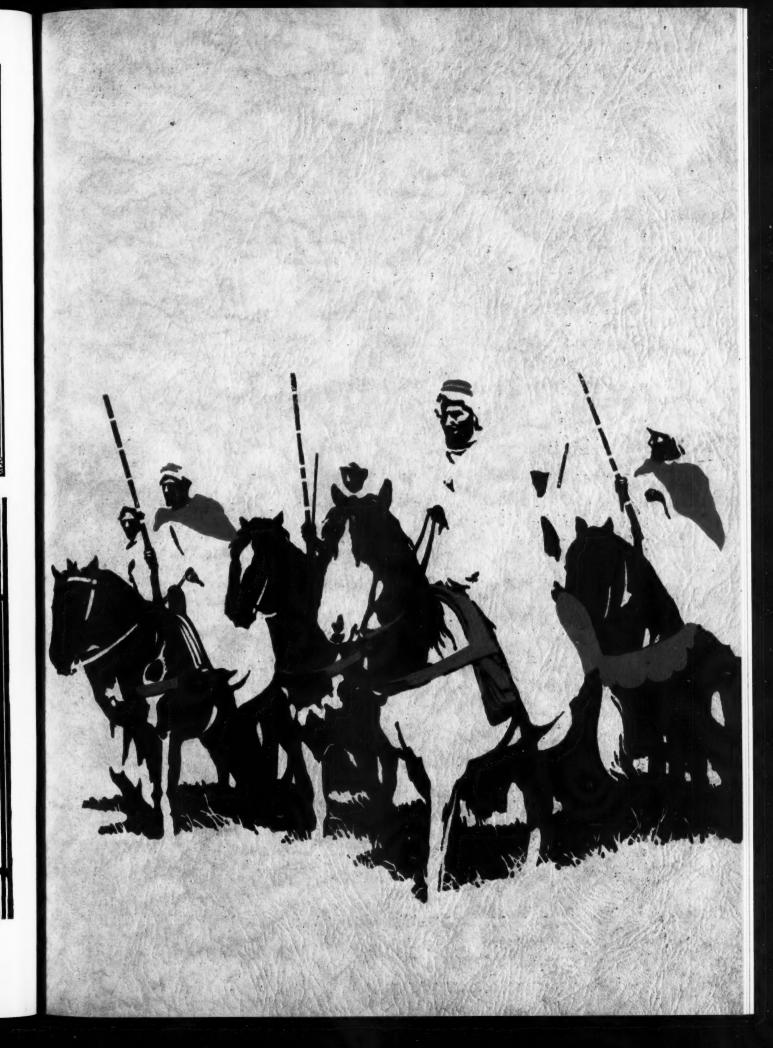
#### Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, IND.

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company San Francisco, Seattle, Portland, Los Angeles British Agents: Borne & Co., Ltd. 35-37 Banner St., London, E. C. 1 anadian Agents: Sinclair, Valentine & Co., Ltd.
Toronto, Montreal, Winnipeg



THE TWO

# KAMARGO COVERS MOROCCO and GAY HEAD

# Lend Themselves to Dramatic Treatment

THE art of impressing people by means of the printed page is progressing rapidly. Today we know how to create deeper appreciation for things—for services—for ideas.

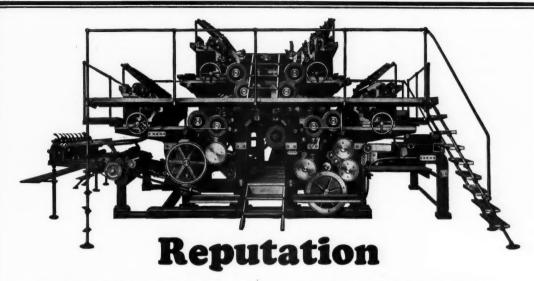
Thumb the pages of our magazines, our newspapers, and even our practical "business press". Note the dramatic figures, the symbols of ideas, the historic associations, the variety of character in the treatments. Note how they seem to grip—stimulate the imagination—strike home with impressions that are strong and lasting.

In the creation of printed pieces that are alive with dramatic qualities, the three Kamargo Covers are indispensable. For among their 26 colors and 3 different finishes, are characteristics of tone, quality, and "feel" that contribute to the "pull" of various appeals.



#### KAMARGO MILLS

KNOWLTON BROTHERS FOUNDED WATERTOWN, N.Y.



Confidence, Experience, Knowledge, Dependability, Responsibility, Honor, and Integrity build REPUTATION. We manufacture BED and PLATEN, and ROTARY PRINTING PRESSES for any branch of the printing trade. We make accessories such as plate making equipment, numbering machines, etc. We produce SLITTING and REWINDING machines and SHEET CUTTERS. Prospects are recommended to consult the users of MEISEL products. "MEISEL products are built to help the purchaser."

MEISEL PRESS MFG. CO., 944 Dorchester Avenue, Boston, Mass.

## GOES STEEL LITHO

#### Certificates & Bordered Blanks

The New Line is composed of 16 styles including Certificates with the regular corporationwording upon them, open faced or blank body Certificates, Bordered Blanks, and a beautiful series of Common and Preferred Certificates.

A complete sample set is yours for the asking.

Be prepared! Have these beautiful new samples at hand for your next prospect. So beautiful, so impressive, so inherently suggestive of value are these new Goes Blanks that they are certain to fascinate you—to win your immediate approval.

Each time you finger one, you will instinctively admire the beautiful cuttings of the engraver's needle, the sharpness and the detail of fine lithography, and the crackle and the enduring qualities of fine Goes Linen Bond paper.

This beautiful new line of Blanks has been designed and produced to meet a persistent and constantly increasing demand for a line of Lithographed Stock Certificates and Bordered Blanks of exceptional quality—a line of Lithographed Blanks which will reflect the value of every issue printed upon them and the merit of every organization which uses them—a line of Blanks high in quality, rich in appearance, yet reasonable in price.



#### GOES LITHOGRAPHING COMPANY

35 West 61st Street, Chicago

(3826A)

## 4-Way Platform



#### ARC WELDED throughout STEEL BOUND all around

THERE are no bolts in this platform to protrude and ruin the load. It is arc-welded throughout, hence stronger and more rigid.

There is no possibility of shattered end boards and broken planking caused by tight wedging bolts—it is steel bound all around.

Your regular lift truck will go under this platform from all four sides. Write us today about it. Lewis-Shepard Co., 145 Walnut Street, Watertown Station, Boston, Mass.

#### An Economical Suggestion



Illustrated at left is our special shipping platform built for the publisher who wishes to save time and money by having his paper shipped in carload lots. Here's what one large paper jobber has written: "On arriving at your shop the paper is flat, all stacked and ready for use; no handling, no bundles or cases to be opened, no shrink-

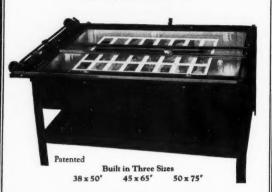
age from handling. Consider the labor you save." It's worth while. Look into it!

We also manufacture the Jacklift, the Master Lift Truck, and hand and electric power portable elevators. Send for our latest catalog and the new "Jacklift and Stacker Practice"

Representatives in over 30 principal cities



## Accuracy plus Profits



BY the assistance of this big improvement over all other forms of line-up and registering devices, accurate line-up and register now becomes a simpler and quicker operation.

## The Craftsman,

#### Line-up and Register Table

is unexcelled for book, catalogue and color work. Its extreme accuracy and simple method of operation have made it easily the leader in its field. Lithographers and label printers will find it unequaled for the exacting requirements of their work.

It will eliminate unprofitable work through unestimated time spent in lining up and registering intricate forms. The moment the Craftsman Table is put to work in your shop these troubles end. It means the saving of time, labor, patience and money. Can you afford to be without it?

#### Geared Accuracy

The straight-edges are geared to the table; there are no wires to keep adjusted. When once adjusted the straight-edges on the Craftsman Table are permanently accurate. Other time-saving improvements incorporated in the Craftsman Table have made it the most complete line-up and register table ever offered the printer and lithographer.

A descriptive folder is yours for the asking. Just drop a line to

#### National Printers' Supply Co.

Makers of Printers' Registering Devices

748 Old South Building

Boston, Mass.





48 Point Ludlow 14-LI

## RIM mint

42 Point Ludlow 14-LI

# SHIP about

36 Point Ludlow 14-Ll

# HIGH month

30 Point Ludlow 14-LI

## CLOTH expands

24 Point Ludlow 14-LI

## RECORD ordinarily

18 Point Ludlow 14-LI

## DISTRUST a very small

14 Point Ludlow 14-LI

### COMPOSING great strength

12 Point Ludlow 14-LI

## Sport Wear

Fall and Winter

## Kamerman Restaurant

~@(j)@>

tra warmth equipment ve short we winter that mosphere's unding the rents of fall ad clothing a warmth a

# For many year atmosphere to parties to just designed interetreat of din that invite th designed interetreate the designed interes.

most prefer to

## Guaranteed Investment

Bonds for October

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#### Helena Rotary Club LUNCHEON

SIXTY CENTS

Mama

man icago

#### Ludlow Typograph Company

2032 Clybourn

Chicago, Ill.

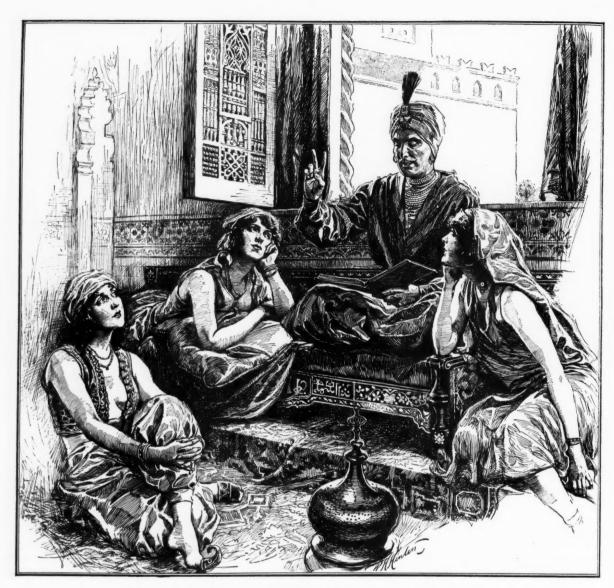
Boston: 470 Atlantic Avenue

New York: 63 Park Row

Atlanta: 41 Marietta Street

LUDLOW QUALITY COMPOSITION

San Francisco: 5 Third Stree



Persia's beautifully illuminated and illustrated manuscripts graphically bring to us her poetic and artistic past. In no less a measure our modern advertising can be made to live on the printed page by the use of convincing and realistic illustrations.

"Your Story in Picture Leaves Nothing Untold."

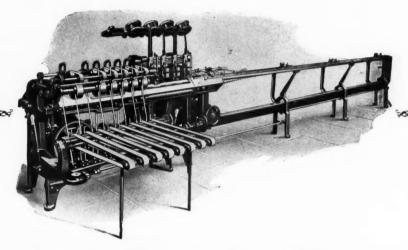
#### **BARNES-CROSBY COMPANY**



ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
C H I C AG O ILL.



# For All Classes of Saddle Wiring-



## You Can't Beat the Christensen

The Christensen Wire Stitcher Feeder is in a class by itself. No other machine can compare with it. It cuts the hour cost on all saddle wiring and inserting. It handles high class paper stocks without fear of marking or smearing. Here are just a few other exclusive advantages you can expect from the Christensen, for it is

- the only successful stitcher flexible enough to handle long runs as well as short runs.
- —the only stitcher feeder that can be equipped to automatically gather and stitch extended covers in one operation.
- -the only stitcher that eliminates clutch and chain troubles.

Over 400 Christensen machines are in operation today, earning money for their owners. Several plants operate from 2 to 16 machines on regular commercial work.

For further details write to

#### GEORGE R. SWART & COMPANY, Inc.

Printers' and Bookbinders' Machinery

NEW YORK: Printing Crafts Building PHILADELPHIA: Bourse Building



CHICAGO: Rand-McNally Building LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

wwwwwwww Balanced Construction

Higher Speed

ner Speed Increased Production



# Italic

Designed by the creator of the "Cooper Style" in advertising typography

Many have been waiting a long time for Oswald Cooper's blackitalic. But a genuine Cooperdesign is worth waiting for! Cooper would not rush it out half-cooked to catch the commercial opportunity. The work the type must do is too important. The type must be RIGHT!

So, here is a stout recruit, ready to add its weighty help in the combat for business—to make advertising simple, direct, readable, resultful to its patrons, profitable to its craftsmen. The uniformed ranks of the roman dress parade will tremble again at the vital charge of these bigger and bolder wielders of the mighty printed word!

#### A Broadside

Showing 15 sizes, including the rare but useful italic sizes
96 and 120 point
now ready, and may be had by writing
our nearest Branch

## Barnhart Brothers & Spindler Type Founders

Chicago Washington, D.C. Dallas Omaha Seattle Kansas City Saint Louis Saint Paul Vancouver, B.C.

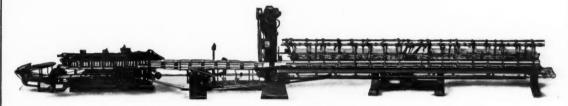
> Products obtainable through Type Foundry Branches and Dealers in the Principal Cities

# Speed!

**BOOKS**—At Speed of

120 per Minute on 9 by 12 machines
110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



[Patented - Other Patents Pending]

#### The New Juengst Gatherer, Stitcher and Coverer

#### THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

## American Assembling Machine Company

INCORPORATED

11 Park Place, New York City

608 S. Dearborn Street, Chicago

### REBUILT FOLDING MACHINES

Also New Folders, Special Folders, Stitchers, Automatic Feeders and the New "Safety" Trimmer for Books and Pamphlets

WE have the most complete stock of Bookbinding Machinery in the country. It includes practically *Every Known Make and Type* of machine, such as Folders, Folder Feeders, Stitchers, Automatic Stitcher Feeders, Bundlers, Sewers, etc. Also many items for the Press Room, especially Automatic Cylinder Press Feeders.

Our facilities and organization for rebuilding these machines have been greatly increased. We know only one standard and that is—deliver to the customer a rebuilt machine equal in all respects to the new product.

When you buy a *Hall Rebuilt Product*, you secure this kind of a guarantee with it, and we have experts install and demonstrate. You take no chances.

Write us today about your requirements or problems and we will recommend the proper machine for your class of work.



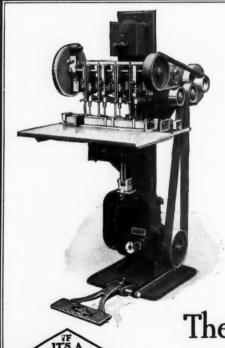
#### A. W. HALL COMPANY

Manufacturers of

Hall Folding Machines and Bundling Presses Folder Repairing, Rebuilding and Supplies for All Folders

Smine" 216 North Clinton Street

CHICAGO, ILLINOIS



## WRIGHT PAPER DRILLS

HAVE MADE ROUND HOLE PUNCHING OBSOLETE

THE COST OF WRIGHT DRILLING
IS LESS THAN ONE-TENTH THE
COST OF PUNCHING

700 Users Say So!

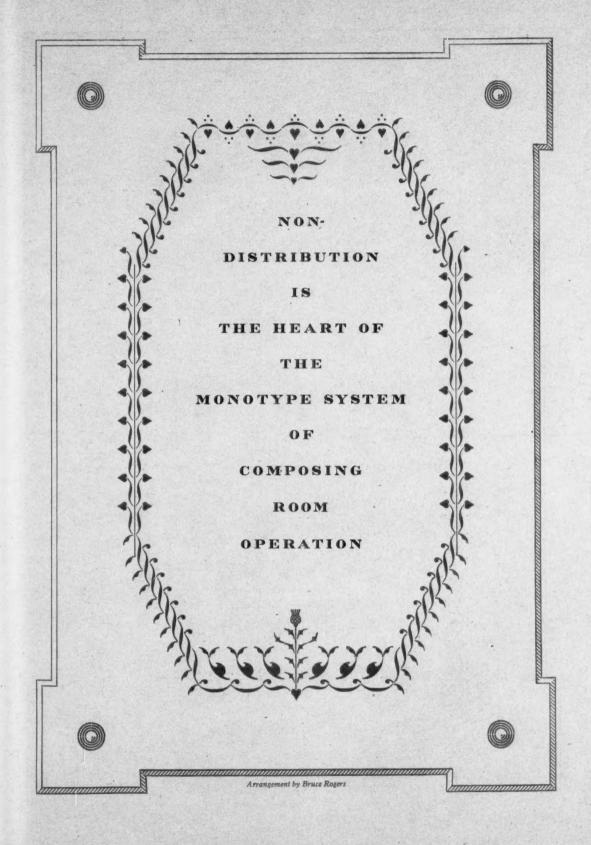
CINCINNATI, OHIO

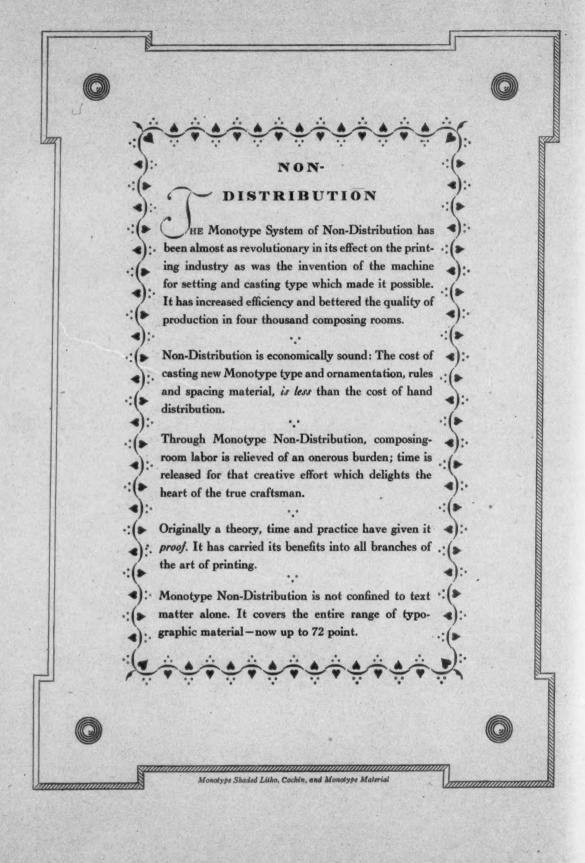
The J.T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

**Agencies in Principal Cities** 





## Another New Vandercook



## No.1 Vandercook Proof Press

PRINTING SURFACE 14x18

A powerful and accurate press. Price \$120.00 without cabinet; \$160.00 with cabinet (f. o. b. Chicago)

Ask for information from any prominent dealer or the manufacturers

Originated and Manufactured by

VANDERCOOK & SONS Originators of the Modern Proof Press 1716-22 W. AUSTIN AVE., CHICAGO, ILL.

SOLD IN CANADA EXCLUSIVELY BY

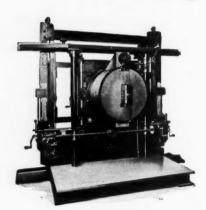




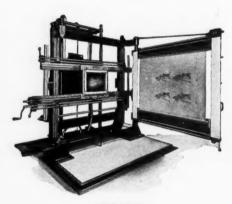
TORONTO TYPE FOUNDRY CO., Ltd.

## THREE PHOTO COMPOSING MACHINES

For Making Offset and Direct Press Plates



PRECISION PHOTO-COMPOSER



UTILITY PHOTO-COMPOSER



COMMERCIAL PHOTO-COMPOSER

The finest offset work is printed from H-B Photo Composed Press Plates.

20 years of intensive experience behind these products.

3

#### PRECISION EQUIPMENT

Price \$20,000 Complete

For high-speed production on repeat or combination forms.

REGISTER AREA, 44" x 64' PRESS PLATES UP TO 51" x 67'

2

#### **UTILITY EQUIPMENT**

Price \$15,000 Complete

For full range of work sizes, including Cutouts and Posters.

REGISTER AREA, 44" x 64" PRESS PLATES UP TO 51" x 67"

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#### COMMERCIAL PHOTO-COMPOSER

Price \$4,500

For color and commercial work on Press Plates up to 38" x 52".

AUXILIARIES CAN BE PURCHASED AS NEEDED

3

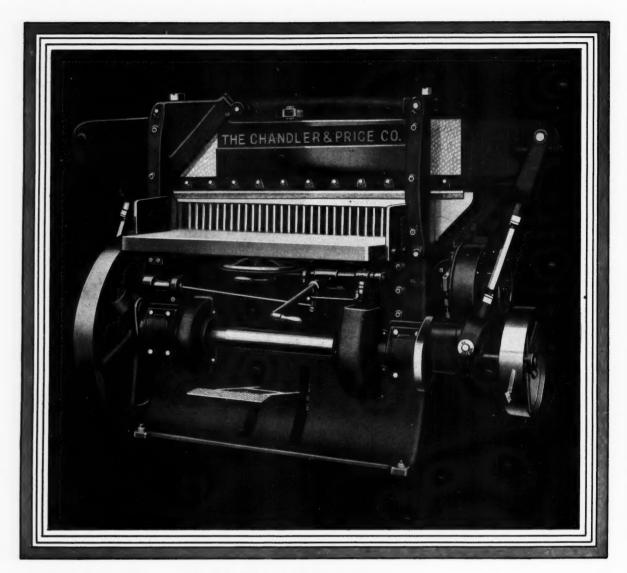
All machines guaranteed to give satisfactory results.

Write for further information

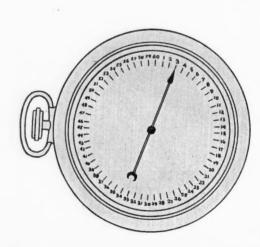
## HUEBNER-BLEISTEIN PATENTS COMPANY

344 Vulcan Street, Buffalo, N.Y., U. S. A.





## **HEAVY , POWERFUL ,**



# But built with all the precision you expect in a fine watch

OME with us any hour through The Chandler & Price Plant. Let us lead you from department to department—foundry to shipping floor—following every step in the manufacture of C & P Automatic Paper Cutters.

Then, if not now, you will realize what a very remarkable Cutter this is;

- —how well-designed, both for fast work and for *complete safety*;
- —how heavy it is, and how rigidly it is built;
- —how accurately and precisely it is machined, assembled and erected;
- —how thoroughly it is tested and "worn in," so as to take up its full load right away, when it goes on the job in *your* plant.

As you get acquainted with the C & P Automatic Paper Cutter, you find it has all the high character and stamina that you naturally expect in *all* Chandler & Price Equipment. These points, for example, will appeal to you especially:

#### It Does Away With Manual Labor

Just three simple movements control the operation of the C & P Automatic: travel of back gauge by hand wheel; light pressure on foot treadle to "compact" the stock and force out air; and two pulls on the control lever.

## The Action of the Cutter is Automatic and Incredibly Quick

The instant the lever is pulled, the binder drops

to the stock, holding it solidly. The knife follows in a flash; its mechanism *pulls* (not pushes) it in a double-shear cut in the direct line of travel. There is no chattering.

#### Automatic Lock Against Repeating

Binder and knife return immediately to position, where they are absolutely locked against repeating. Automatic safety stops prevent the knife from making more than one cycle. The new cycle cannot be commenced until two separate movements of the lever—one upward and one circular—are made all over again.

In short, the Cutter stops being "the neck of the bottle" when you install a C & P Automatic.

Even with the stock going twice through the cutter—first on its way to the pressroom and again after the job leaves the bindery—your production moves along at a good gait, when you're equipped with C & P Automatic Cutters.

C & P Automatic Paper Cutters are furnished in 39, 44 and 50-inch sizes.

Why not inspect C & P Automatics in action? We'll gladly send the names of owners near you, together with interesting booklet. No obligation—better write or wire today.

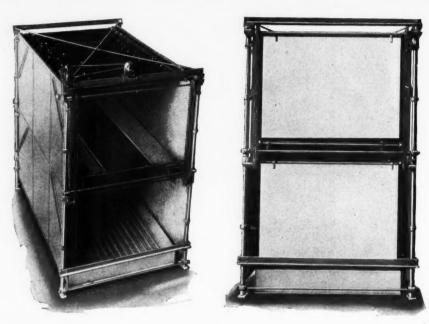


The CHANDLER & PRICE CO. \* \* Cleveland, U.S. A.





# The New [Doubledeck Type] WILLSEA PAPER CONDITIONER



You will be interested in this new type of Willsea Paper Conditioner. Same scientific principles which have proved themselves so completely and successfully in the other three types of Willsea Machines—but requiring less than half the floor space per thousand sheets conditioned.

Operated from the front or open end, this machine conveys the lifts of paper automatically up through the upper tier and down and back through the lower. Small, compact—for the smaller plants where pressroom space is scarce. Write for folder describing this New Doubledeck Machine.

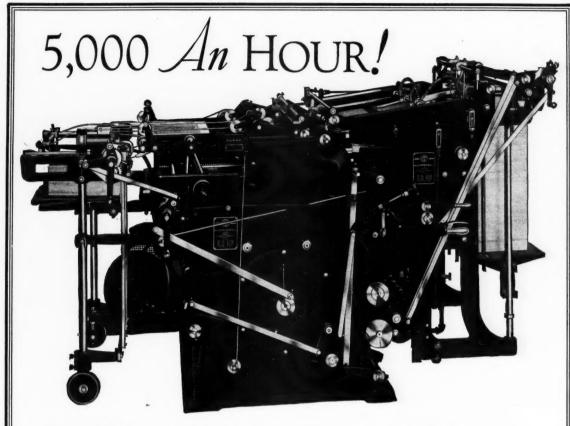
#### THE WILLSEA WORKS

Engineers
Founders • Machinists



ROCHESTER NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery



## Miller High-Speed Press

As a result of months of scientific mechanical research and experimental work, Miller Engineers have attained their objective—the increasing of the speed of Miller High-Speed Press from 4,500 an hour to 5,000 AN HOUR. This notable achievement gives the Miller High-Speed the distinctive productive advantage of 1,400 an hour over the factory rated speed of any other automatic job cylinder press.

Conservatively estimated, on a basis of 50% productive time, this increased speed rating means the High-Speed will, in an eight-hour day, easily produce net production of 5,000 impressions over and above the daily maximum output of any other press in its class.

With its low hour costs obtainable through the established ratio of one pressman to two machines, the extra speed as now built into the High-Speed opens up profit possibilities no discerning printer can afford to overlook.

Write for the new High-Speed descriptive booklet, samples of work and other interesting High-Speed data, sent postpaid on request.

#### MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Atlanta, 65 Walton Street
Boston, 603 Atlantic Avenue
Chicago, 40 S. Clinton Street
Dallas, 509 S. Akard Street

Los Angeles, 400 E. 4th Street
Detroit, 619 Wayne Street
St. Louis, 712 Chestnut Street
MILLER & RICHARD, Toronto, Winnipeg

Minneapolis, 423 S. 5th Street New York, 60 Beekman Street Philadelphia, 141 N. 12th Street San Francisco, 613 Howard Street

#### **EXHIBITOR**



## The Modern Movement in Printing Development

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"THE INVENTION OF PRINTING was the death-blow to the scribe and the hand-lettered and illuminated manuscript. Yet, witness its initial influence on the world! At first heralded as a triumph of genius it was granted widespread enthusiasm. The scribe had reached his peak. He faced extinction. Then came a revolt. There was a universal changethe period of decadence to this masterful art. A new effort was made. Under fear of destruction the art of illumination was suddenly rejuvenated and brought to lofty heights. But the effort was foredoomed. Printing had come to stay." Thus Faber Birren, an old friend of yours and ours, who has not been heard from lately, in the July issue lays the foundation for his arguments on the new influence in printing development, the modern movement. The peak is in sight, he says; to isolate the craft of printing and interpret the modern movement in its terms lead to many interesting observations. It is an article full of thoughts and ideas on the ultimate swing of the printing business. ¶C. L. Wheeler, another old-timer whose hobby is efficient plant equipment, writes on "Modern Printing Machinery as an Investment." Mr. Wheeler is an engineer who has spent a lifetime in the study of efficient plant equipment. His word and advice are like golden nuggets lying on top of the ground ready to be picked up by any one who is so inclined. I' It's There If You Go After It," says Clarence T. Hubbard. Of course, he speaks about the printing order; and he shows by examples — the most efficient argument — not only that the printing order can be found where it may be hidden, but also that it may be made where it is not even thought of. You should read what Mr. Hubbard has to say; we are sure you will like it and will profit greatly by so doing. The last instalment in the series of articles on "The Science of Imposition," by John Reed, will be published in the July issue. We hope that this series of articles has been read by a majority of our readers, in fact by every one who is in any way interested in stonework. No better articles on the subject have ever appeared in print. John Reed has benefited the printing trade immensely by his clear-cut, comprehensive, and informative articles on this important branch of the trade. Naturally the articles will be gathered together and printed in book form — probably in the early fall.

> Complete index of the editorial contents of the June issue may be found on page 525

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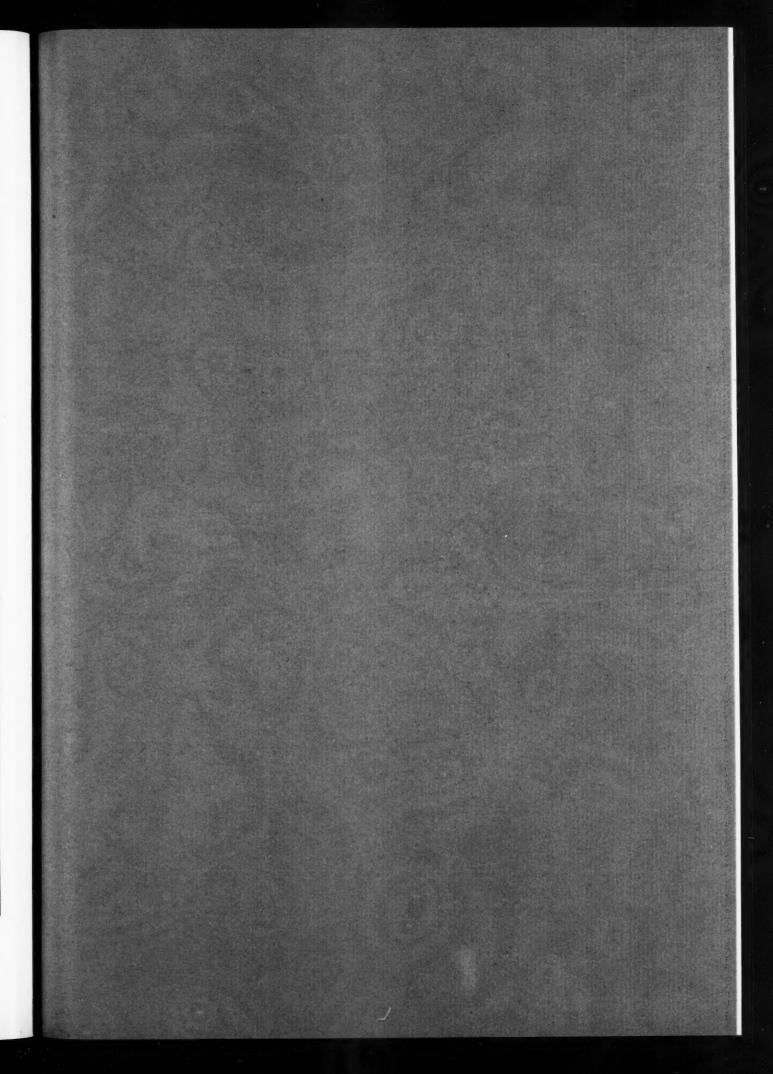
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#### The Golden Rule Is the Maxim of the North Side Printers' Guild, Chicago, as Shown in Its Declaration of Principles

HE North Side Printers' Guild is a small organization numerically; it may also be called an organization of small printers, as the term is applied nowadays. With only a few exceptions the members may be termed "neighborhood printers." In other words, they are direct competitors, one with the other. Still they have been sticking together through thick and thin, meeting every month to exchange information and talk things over in a frank and neighborly cooperative way. At the March meeting they adopted a Declaration of Principles, in which they set forth their aims and ambitions as follows:

To encourage a spirit of friendly relationship among employing printers and kindred printing trades in Chicago; to give support and cooperation to any movement for the betterment of the printing industry as a whole.

To encourage and foster a feeling of friendthip between those engaged in the printing industry; to devise ways and means for bettering the condition and advancing the interests in general and the members in particular; and to develop a spirit of cooperation in all matters of mutual interest.

To employ every legitimate means for improving the condition of the industry in every proper and lawful manner; to maintain among its members a just and equitable method of conducting business; and to meet at stated periods for the discussion of the best methods of conducting business from the standpoint of practical experience and of approved business ethics.

To encourage at all times the application of the Golden Rule, bearing in mind that our customers are entitled to fair dealing and protection of their rights. In return it is our duty to see that the remuneration we receive for our merchandise, service, and ideas is ample

to cover all production costs and to allow us a reasonable profit.

To guard against the buyer who asks for a quotation upon work, and before receiving it shows the figures made by another bidder. A man who uses these tactics no doubt will show your figures to a third party. He is always glad to place his business in your plant if you will do it for less than any one else.

While it is conceded that the relations between the members of a business organization are or should be of the most cordial character and each performing his part for the benefit of all, it is not so generally accepted that this same friendly spirit should extend to those on the outside. Those on the inside and those on the outside have the same interest in the welfare of the industry as a whole, and owe the same obligations to it. When this true standpoint is realized, regardless of past differences of opinion, all will be in the mental attitude of joining together for mutual protection and the welfare of the industry.

To create a wider knowledge of the elements of cost and what constitutes a proper remuneration for the service rendered, so that competition may be honorable and just.



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 79

JUNE, 1927

NUMBER 3

## Selling-After the Sale

By FREDERICK BLACK

Director of Advertising, Matson Navigation Company, San Francisco



EE that fellow over there? "—
"Yes, I know him. He's a
salesman with some little bedroom printing firm."—"Well,
did you know that at one time
he had the pick of the printing business in town? "— An
imaginary conversation — but
one that is pregnant with interest for the printer who is

striving to build permanent sales volume. Many a printer who loses a profitable account knows quite clearly why he lost it. This article is not concerned with these particular cases which are so often due to the short-sightedness and poor business judgment which minimize the cash value of the Golden Rule. The printer who gives splendid value in the midst of keen competition but who takes advantage of a customer (in an effort to retrieve past losses) whenever he knows there will be no close check on his invoices is the very man who complains when his prospects or customers insist on an estimate. He is no business man. Certainly he is no salesman, since the corner-stone of successful salesmanship is confidence.

But let us consider the printer who is earnestly striving to render a service to his community; who tries, consistently, to do good work; who is only interested in receiving his fair profit. Quite frequently this man loses the confidence of his customers for reasons which he can not understand. His customers may not be averse to paying him a profit, but when they find they can buy the same job — or what seems to them like the same job — for a little less money, they immediately forsake him for a competitor.

As a natural result, our honest printer rebels at fate and loses a little more of his faith in human nature. "To think of all I have done for those people," he thinks, "and now they pass me up as if I were a cross between a crook and an incompetent." Immediately, he either begins to think the printing business is doomed to struggle under the shadow of adversity or else he begins to think he is a failure.

The cause of his discouragement, invariably, is that he has not realized the importance of salesmanship after the sale. When he contacts a new prospect and before he makes a sale he is a very efficient business man - the essence of confidence and helpfulness. But after the order is secured he is - nothing. He is too busy trying to make other sales. A sale - especially in any business dependent on repeat orders - is never made. It is a commonplace in business that no sale is made until the customer is fully satisfied. In the printing business, it is suggested that this be broadened to mean that a sale is never made until the confidence of the customer is held-until the next order is secured. To appreciate the obviousness of this thought we have but to remember the number of competitors who are waiting to take our customers away from us. When the "honest" printer devotes as much attention to keeping his customers sold - between orders - as he does to securing the initial order he will find that the turn-over among his customers will decrease.

The printer who keeps his customers informed as to the progress of their jobs or of any precautions he is taking to make the job satisfactory or in any other way shows that he did not lose interest in the order the moment the requisition was signed is likely to hold his customers in the face of transient competition. When we take our customers into our confidence, show them how we found a way to save them a ten-dollar bill (remembering that there are many of our competitors who are still short-sighted enough to think the savings or short-cuts are solely for their own benefit), put ourselves continuously in their shoes and try to look at their printing jobs from their point of view - we will find that whatever salesmanship of this nature we may do after the sale will be worth as much, if not more, than all the rest of our sales efforts combined.

## The Printer and His Community Work

By WILL H. MAYES



O into any town in the United States where there are two commercial printing establishments and you will find that the proprietor who has the largest business and is most successful is the one who gives the most attention to community affairs and shows the greatest interest in the people

among whom he lives. The rule holds true, almost without exception, in those cities where there are several or many printing concerns.

There is an indefinite, unaccountable something about the printing business that tends to make recluses of printers and proprietors alike, if they allow themselves to yield to the temptation, with which they are constantly confronted, to withdraw from association with others than their fellow-craftsmen. This spirit of self-sufficiency, or whatever it may be termed, is found in both newspaper and job printing offices and by some old printers is associated with the smell of printing ink, which is ever a joy to one reared to the trade.

Newspaper offices seldom are locked, and nearly always there are a few writers and printers loafing around after working hours. This unusual hankering for the work shop seems peculiar to the printing trade and is hard to overcome. A member of the printing craft, therefore, is entitled to more credit than other business men or craftsmen when he does tear himself away from his shop to interest himself in what others are doing; and he usually gets it. Such immolation is almost as little expected as to find an undertaker doing the "black bottom."

Individualism of the self-centered kind, once so evident everywhere, and particularly in the printing business, is fast giving way to a kind of "community-ism" in which one must interest himself in an altruistic way in what others about him are doing or can do with his assistance.

The employing printer who is most ready to align himself with this spirit that is everywhere being so rapidly inculcated through the Rotary, the Kiwanis, the Lions, and like organizations, will not be thought of as acting from sinister motives, as some seem to fear, but will be regarded by the public as merely desirous of keeping abreast of the times in which he lives. The one who holds himself aloof from community efforts and enterprises will be thought of as out of step with the rest of the world about him. It is but natural for people to favor the person who is progressive in his activities and alert in adapting himself to modern usages. A favorable community opinion toward the individual is now inseparable from a favorable community attitude toward his business.

Many printers will readily concede that they should take more interest in the affairs of their communities, but excuse themselves from greater activity on the ground that they have neither the time nor the money to spare from their business. "The business is so exacting and the profits are so small," they say, "that one can not afford to participate in community or civic affairs and must, therefore, leave such things to the professional men, the bankers, and the merchants."

It may be possible for one to devote too much time to outside affairs to the neglect of his business, but this is so rarely done that the suggestion may be dismissed with the statement that such a course is highly improbable. The danger lies the other way — in giving so little of self to the public that the public will give back but little to the business.

To make sure of doing one's whole duty to the community without becoming a public pack horse upon whom too heavy a load may be placed, or, on the other hand, without shirking community responsibility, it is well to budget both time and finances and to endeavor to stay within the budgetary adjustment. Budgeting money expenditures is not unusual, but budgeting time, which is just as valuable, is seldom practiced. It is true that it is almost as difficult to track a budget as a new year's resolution, but with a little practice it can be done with slight variations and departures.

When printing offices were operated from twelve hours a day up to any old time the copy hooks were emptied, or the printers were exhausted, budgeting one's time was well nigh impossible; but now that eight hours is a working day and sixteen hours are left for other things, the problem is how to use the sixteen hours to best advantage. Unless there is some kind of a reasonable adjustment of this time, like that suggested in a time budget, most of it that is not spent in sleep is likely to be frittered away and lost entirely so far as any personal improvement or business gain is concerned. The autos, the movies, the radios, the ball games, the daily papers - all of which should be enjoyed within reason - are likely to get more and more of one's time, and the public is certain to get less and less attention, unless a schedule is arranged.

Benjamin Franklin left us a good lesson in his "Scheme of Living." If he found it necessary to formulate rules of living, for daily use, in his day, when there were comparatively few pleasures to divert attention, how much more important is such a schedule today! Although Franklin devoted much time to community efforts, he lived at a period when there was little general emphasis placed on what is now known as "team-work" for the common good. It is easy to imagine if he were living today he would set aside a certain number of his hours and a certain part of his receipts to public service.

Every employing printer should determine for himself what part of his time and earnings should be devoted to community service, and these should be based largely on the public activities of his immediate territory. If there are big enterprises under way of a kind to affect the welfare of the people, the budget of both time and money should be expended in keeping with what is being done. If but little is under way, then the budgetary fund of energy and means may well be held in reserve for greater demands.

It is difficult in any public service or emergency to say definitely, "I will give so much of me and of mine to my community every day," for it is not every day that they will be needed. It is easier to make the apportionment to cover a week, a month, or even a year. But when this is done a conscientious endeavor should be made to live up to it, because it is easy to let good intentions lapse until they are neglected.

It is doubtful if there can be such a thing as pure altruism in a business that is struggling hard for recognition or success, just as it is doubtful if there is such a thing as platonic love among virile, red-blooded men and women. Struggle and desire imply selfishness. But even when considered solely from a selfish, business standpoint, it pays to touch elbows with fellow men as frequently as possible, to keep step with the progress of the community, "to look up and not down, to look forward and not back, to look out and not in, and to lend a hand."

This is good advertising, advertising that pays.

## What Is Competition?

By ARTHUR J. PEEL



ITH the increasing complexities of modern business activity has come a more critical and analytical evaluation of long accepted doctrines and traditions, and now competition is being dragged out into the light, and men — particularly printers — are asking, "Just what is this thing that

we have been talking about as 'the life of trade'?" Business bristles with paradoxes; the other day I was told of a printer who went under - killed by competition! Is competition then the life of one man and the economic death of another? Life is a principle, and a principle is a cause. Of what is competition a cause? Certainly not of trade, since trading is a matter of exchange of commodities or service, and may be — as it often is - conducted without the element of competition entering into the transaction at all. We are driven back, therefore, to the fundamental position that competition is an effect, a result; not a creative force. It may seem, more or less, to be a compulsive force to which all business activity is constantly being subjected as a test of its right to survive; and it may never be entirely eliminated, but it certainly can be controlled. Competition is not the basis of business, but a condition that has grown up with it and sometimes appears so important as to blind men to its subjective

This preamble is not for the purpose of filling up valuable space but to establish in the thought of the reader the fundamental fact about competition. That competition is often an evil will not be disputed by the printer who suffers from its baneful effects. But it is a particular form of competition that manifests and initiates a chain of bad practices that does not end until

everybody from paper merchant to bindery has felt its sting, and that is competition on a price basis. Competition on this basis is not necessary to successful business, as witness the increasing number of printing houses that decline to estimate for work when they know that price is the determining factor.

"That's all very well for the big fellow, but how am I to get business unless I go into the competitive field?" asks the small jobbing printer, and his inquiry is quite pertinent. At this stage let me say to such, Don't lower your price beyond what will yield a fair profit on the job; and, particularly, don't take a job at any price "just to keep the presses busy." You'll get the job all right, but you'll forfeit the respect and good will of your fellow-craftsmen. Eventually, you will discover that this is a form of competition which will put you out of business as well as endanger the success of other printers in your town. The effect of this competition is seen in inferior work, dissatisfied customers, and loss of prestige in the local typothetae.

There is a fair and constructive form of competition, however, that is becoming increasingly appreciated by thousands who entertain a higher sense of relative values: the competition of trustworthy service. While the tendency in price competition is to cloud the issues - the importance of low price being exaggerated, and the cause of the low bid often overlooked - competition on the basis of service is entirely constructive and stimulates the good purpose to excel in those things that insure quality and satisfaction. How may this be interpreted by the printer? A simple story will best illustrate this, I think, and may inspire some struggling printer who is faced with competition in its most insidious form and is at the cross-roads, hesitating between fighting his competitors with their own weapon, or offering something which his competitors haven't

In the small town of Huntsville, Alabama, is a printer whose product is rapidly becoming known throughout the length and breadth of this country. His customers are numbered by many hundreds and include names that are household words in the world of business and commerce. But Huntsville is a small town of a few thousand people!

"How did you ever come to locate in Huntsville?" is the question put to D. C. Monroe at every advertising convention and by dozens of customers in large cities. The answer is, he didn't. He has always been there; he's an Alabama boy and has been in business in Huntsville for over fifteen years. When he started, it was a town of 4,000 people and he had two competitors! He operated a job printing plant, and everything was bought on price. To get any business at all he had to cut to the bone; sometimes he had to take work below cost to keep the sign up over the door.

"Cass" Monroe sat down one day and had a heartto-heart talk with himself. His whole being revolted against price-cutting, yet it seemed it was the only thing to do in the face of such competition as he was up against in that small town. But his salvation lay in his ability to think constructively; at last he arrived at a conclusion that many men have arrived at in the printing game: specialize on one thing, and do that one thing better than anybody else. This was good, only a revelation is not a demonstration. He had had his revelation, but how to demonstrate it and turn it into practical and profitable business was another story. Where many men stop, Cass Monroe began a study that took many months, but which, eventually, rewarded him with something concrete. As a job printer, all kinds of forms - letterheads and other "small" stuff - passed through his hands. He soon began to see that the majority of people who were his customers failed to appreciate the importance of a good letterhead. Would it be possible to create something in the line of letterheads that would be really distinctive?

Cass has a son, Edmund. Edmund is one of these artistic fellows who can do a pretty turn with pen and colors; he has a flair for creating pleasing designs. With the vision and the talent, father and son set to work to evolve something new in the way of artistic letterheads. The road was hard and long, but the vision never left them. True to the saying that a man's own country is where he may least expect honor, Huntsville - in part, at least - laughed at the idea of Huntsville producing anything that would attract the attention of New York city, Boston, Chicago, Philadelphia, San Francisco, St. Louis, and other large centers where men are surfeited almost with surpassing excellence and unending variety and novelty. But many of the doubters would today be very glad of an opportunity of getting a little stock in the company of which the Monroes are controlling stockholders. Today Monroe letterheads mean something distinctive, unusual.

What is the real germ of the idea which has made this Huntsville man a real influential factor in the world of printing and a welcome visitor at every direct-mail convention? It is just this: he correlates the business, or profession of the customer, with the name on the letterhead, in a manner both dignified and artistic. The process is legitimately that of the printer and not of the engraver; it looks like offset printing, but that is Monroe's own secret; whatever it is, it is a printer's idea, and it satisfies. And he hasn't had to leave Huntsville to succeed beyond his brightest expectations!

But there is yet another lesson for printers everywhere to be learned from the story of the Monroe Letterhead Corporation of Huntsville, and that is, that business—profitable and permanent—can be obtained anywhere by scientific direct-mail advertising. Monroe has proved this. More than seventy-five per cent of the sales of the company are made by mail. The corporation is now being personally represented in some of the principal cities, but this has been made possible and profitable only after business had been established through direct advertising.

Competition? Of course there was competition. In a sense it may be said that when Cass Monroe escaped from local competition and made a bid for country-wide business, he jumped from the frying pan into the fire. But the fact remains that he had an idea that was worth something and made it possible for him to compete with big city firms on the basis of constructive service. And he didn't have to cut his price to get business. In my own city, Boston, there are customers of Monroe who could get good letterheads cheaper from local printers, but they go to Huntsville. Why? Because there is something about a Monroe letterhead that intrigues, fascinates, pleases and gives lasting satisfaction. Monroe letterheads are business-getters.

But good as direct-mail advertising may be, Monroe has proved that, first and last, it is the satisfied customer, the pleased customer, the enthusiastic customer, who is the best advertising medium; and because the firm realizes this to the full, no effort is spared to please the individual customer; every customer is a *special* case; the only mass production is mass production for the individual customer when he demands it. But each individual customer may feel confident that when the final design and color scheme are decided upon, his letterhead is individualistic, unique, and exclusive.

This, then, is the story of one printer in a small town who broke the fatal influence of price competition and established for himself a country-wide reputation in a class of work which commands a larger price and greater profits than he would have been able to command in his own restricted local field. And he did it by homeopathic treatment: he fought price competition by giving it the "go-by" and then fought his way into an infinitely larger competitive field, but one in which constructive competition wins laurels.

It may not be the good fortune for every printer who is feeling the pressure of unfair price competition to make such a discovery as Cass Monroe made and turned to good account. But it is within the realm of practical business for every printer to do something a little better than his competitor, and on the strength of his good reputation secure good business which is not entirely dependent on price factors.

### Puzzled? Ask Your Uncle Sam

By Uthai Vincent Wilcox



HE files of federal departments and bureaus in Washington fairly bulge with information that would help business men; but it's information that many a business man never sees. Either he doesn't know that the information exists, or he doesn't know how to go about getting it. First, there are the

multitudinous bulletins, issued more or less periodically. Merely to list the publications and indicate their contents would fill many pages of magazine space. Most of them, however, are on file in every well conducted public library and are listed and indexed in the library catalogue.

Aside from these, however, there are certain reports and collections of information, highly detailed and highly specific, that an executive might be assembling in his office library or in the reference drawers of his desk. Business success depends, in large measure, upon accuracy of foresight and soundness of judgment; and accurate thinking must be based upon facts — facts of the very kind that our government is collecting.

From the superintendent of documents in Washington, and for the price of a dollar a year, any one may get the monthly issues of a certain collection of information that Secretary Hoover says ought to be read by every business man in America — the Survey of Current Business. The one dollar subscription price barely covers the cost of the survey's production.

As outlined by its editor, Mortimer B. Lane, the Survey of Current Business presents a monthly picture of the general business situation by setting forth the principal facts regarding the various lines of industry and commerce. The Survey is illustrated with charts and graphs. Its statistics cover such matters as freightcar loadings, labor conditions, wholesale and retail prices, sales of mail-order and chain-store concerns, and so on. In addition to its monthly issues, the Survey presents, every quarter, a detailed summary in which are tabulated for comparison monthly statistics that range back, in some instances, to 1913.

"Our policy," says Editor Lane, "is not to interpret, not to draw conclusions or to forecast, but merely to present facts. In no way does the *Survey* conflict with the services of the various agencies and individuals that make a business of furnishing information and interpreting statistics. Rather, I think that the *Survey* supplements these other services and makes them more valuable.

"What the Survey does is merely to assemble information that used to collect here and there in the various federal departments—information that formerly wasn't brought together at all. Our job is to collect the

facts, reduce them — as far as possible — to a common base and then present them in such form that they can be understood."

How many business executives know anything about exports? Perhaps one in several thousand. Yet the fact is that America's export trade really affects every business man, from the corner grocer whose commercial scope is confined to a half dozen city blocks to the big manufacturer whose product is sold around the world. Every dollar's worth of business that comes from abroad increases, by one dollar, some producer's volume; and changes in volume make for steadier supply and lower prices, not only abroad, but at home. A study of the true relation between foreign trade and domestic business causes one to wonder why more business men don't avail themselves of the weekly survey of foreign trade that is published by the Bureau of Foreign and Domestic Commerce in Commerce Reports.

In the correspondence file of the Department of Commerce is an array of letters from business men, telling how useful — in specific instances — these foreign trade statistics have been; yet the circulation of the weekly bulletin is only about 16,000.

The information you find in Commerce Reports — information, not only about foreign trade, but about all the phases of business with which the Bureau of Foreign and Domestic Commerce is concerned — is strictly fresh. Says the bureau's director, Dr. Julius Klein:

"It is astonishing how quickly the trade news of the world finds mention and explanation in the columns of *Commerce Reports*. A trade incident in China or India or somewhere in Europe, reported to the bureau by cable, is published and circulated within a week."

In size Commerce Reports average about seventytwo pages to the issue, and each issue is indexed. The subscription price is \$4 a year.

Besides these two major publications Washington has on tap a world of specific data on many subjects. And everything from A to Z—from accidents to zoology—can be traced to its habitat in the files of some department bureau, division, board, or commission through a newly established agency whose business is just that kind of tracing, the Bureau of Efficiency.

If you'd like to know something about some past activity of some branch or division of the government; if you'd like to know whether some certain subject ever has been studied by the government and with what results, ask the Bureau of Efficiency. Somewhere in its catalogue of some 35,000 alphabetical cards, the bureau can unearth a clue to where you can find the answer. The catalogue is for reference only, for telling the inquirer where to go—to what office in a department or bureau—to get the information he seeks.

Besides maintaining its catalogue, the Bureau of Efficiency issues a booklet that bears the formidable

title of "A Guide to Original Sources for the Major Statistical Activities of the United States Government." The booklet, which is free for the asking, lists some seven hundred items.

Dr. George C. Havenner, who directed the booklet's publication, says of it: "The lack of information as to where to find certain statistical facts used to cause a great deal of inconvenience and cost much time. But now, with the guidance of the booklet, a business man doesn't need to write a half dozen letters and wade through a half dozen reports to find what he's looking for. Besides saving him time, too, the Guide may suggest other helpful information of whose existence he hasn't been aware."

A glance into the Guide reveals its detail and scope. Consider, for instance, the heading of "Accidents." Under this is listed twelve governmental publications, all available for immediate use in the various departments. Under "Crops" we find eight general publications dealing with general conditions and a number of specialized publications dealing with specific crops. Under "Banks" we learn that the Department of Justise issues annual reports on bankruptcy, that the comptroller of the currency issues bulletins on bank conditions, and that the Federal Reserve Board issues bulletins on discount and interest rates and foreign statistics. And we find a subheading dealing specifically with national banks, And so on through the book.

### New Ideas Will Increase the Printer's Field

By CLARENCE T. HUBBARD



CHOING from the grill room were the musical strains of "Wait for the Wagon," the familiar song published in 1854. The employees of a local manufacturing company were making merry at their annual dinner. This old song with its rhythmic swing seemed to be going over with more than

ordinary pep. Then, a few moments later, one heard other songs to old-time musical chords. Those old-time songs were a printer's order, a new order from a new customer — the result of an idea properly initiated.

This printer who "sold ideas as well as good printing" attended a banquet while on a convention in the Middle West. At that banquet they passed around typewritten song sheets, containing words to such songs as "Little Brown Jug," "Billy Boy," "Nellie Gray," "Captain Jinks," and "Grandfather's Clock."

The innovation and originality of singing these songs written way back in the eighteen-fifties appealed to him, and he saved the copy. Using this copy to keep his idea alive he suggested to those in charge of the local manufacturing company's banquet that they try them and suggested that he be given the order to print them up in an attractive style. The "idea" appealed to the manufacturing concern, and Mr. Printer got the order. Of further interest, he also secured a standing order from a professional song leader in a near-by big city, who now has special song sheets printed up with these old-time songs for use at all his affairs. All from the initiation of one small idea.

In the land of ideas many attractive and desirable orders are awaiting alert printers every single day. And nearly every day some printer is finding a new order or creating new business with the aid of ideas. As the head of one New England publishing concern put it:

"My business I know is bound to grow in a general way if I secure my fair share of local business and handle it with satisfaction and service. But I find to succeed as I want to I must create business — business away from the ordinary run, so as to give me the growth I want. I must not be content in selling the ordinary and regular printing needs, such as letterheads, billheads, calendars, and posters; I must in addition procure business by presenting ideas to my customers, practical business getting or business serving ideas which can be expressed by paper and ink."

Marching these very words into action he, too, productively applied an idea — an idea picked up in much the same way as the song sheet orders were. He heard an insurance man make the following statement one day while he was traveling on a train, "We have a million dollars to invest every week."

Returning to his home town this printer approached an officer in one of the local insurance companies and asked him how much he invested every week. The executive had to figure it out in order to give the answer. The printer then outlined to the insurance executive how effective a printed folder would be, showing how much an insurance company paid out in losses every day, every hour, etc. He suggested a circular which could be sent to all agents, and would show how much the company paid out every minute, hour, week, day, and month in the way of losses, both in total for the whole company and by lines of business. To have these figures for his own personal information appealed to the insurance executive, and so he had the figures tabulated. Securing permission to use them, the printer made up a neat "dummy" in the way of a folder which presented this information in a clear and impressive way. The insurance company finally referred the matter to its publicity department and after some changes the printer got the order. It wasn't a very large order, but it was his first order from this company.

In your endeavors to "initiate" ideas into "orders" consider the still existent opportunities in local clubs and organizations. Men associated with clubs and business organizations are generally so busy in other matters they do not have the time to think up everything and they welcome ideas. A girls' club, for instance, planned a big show — a show every one said would be a financial failure. A printer, noting the plans, wrote them the following letter, one which successfully sold an *idea*; not a new one, to be sure, but a salable idea, nevertheless, as his order book now records. He dictated: Dear Miss Washburn:

Here is a suggestion for your coming show at the Arsenal Hall. Print your admission tickets to look a bit different from the ordinary run. This is a small suggestion, but it can help. Let me cite you an incident.

I saw a caller in an office one time observe two tickets lying on a man's desk. They were printed in an attractive blue color. They attracted attention, and he picked them up to look at them, with the result that he was sold a couple.

I would recommend that you have your tickets printed differently; not in any flashy style, but in some neat color, so as to look different from the ordinary run.

If you are planning to issue a program — perhaps one containing some local advertising — I should be glad to assist you in this direction, having printed many such programs for other clubs like yours.

Wishing you all success in your venture, I am, Very truly yours,

Strange to say he did not get the order for the tickets. The company with which the girls' club was associated operated a small press for miscellaneous

printing material and printed the tickets for the girls, though they followed the printer's suggestion. But the printer who wrote the letter *did* secure the order for a program.

To quote another idea which had a successful initiation. A printer filled an order for calendars which were different in that every other leaf on the calendar was in the form of a ruled memorandum sheet. The first leaf had the calendar for the month of January made up as usual; the second leaf was a ruled memorandum; the third the calendar for the month of February; the fourth a memorandum leaf, and so on. It made a unique calendar which permitted notes to be made without marking up dates on the calendar leaf itself. In this instance the printer was asked for a new idea in the way of calendars, as his client wanted something different. Nevertheless, it demonstrates the collateral value of creative ideas, both in application to the success of the order at hand and also in its procurement.

Ideas need not always be "skyscrapers" to bring home the salt pork. I have before me a small calendar issued by the Murdock Print Shop, Westbrook, Connecticut, a small country village, but one which is visited by many city residents during the summer. The calendar is one which showed the dates of the whole year at one glance, printed in two colors, and then sold its users an idea as conveyed in the quotation appearing at the extreme bottom, right beneath a ruled red line, reading, "Printing Is the Inseparable Companion of Achievement.—PORTE."

# Developing New Advertisers

By J. R. McCarthy



OW to increase the income of the Johnsburg Sentinel without materially increasing the outgo — this was the problem faced by Samuel Emanuel Harris, Sem Harris for short, that autumn morning. The earnings of the Sentinel shop had not suddenly decreased. They were "running normal."

That was just the trouble. The earnings had been "running normal" far too long. Moreover, Sem's oldest daughter was studying at the normal, and her expenses were quite a bit higher than had been expected.

Something had to be done. Sem Harris, editor and proprietor of the Johnsburg *Sentinel*, that old and respected semiweekly, wheeled around in his official chair.

"Charlie," he called to his foreman, "let's have a council of war."

As Charlie, stick in hand, entered, Editor Sem motioned young Pete Simpson, the new reporter, ad. runner, and general utility youth, to a place at the desk. "Boys," announced Sem, "it's up to us to increase business without increasing expenses. How are we going to do it?"

The foreman's eyes lighted. He had known for a long time that the Sentinel wasn't living up to its possibilities. And, besides, he had a secret idea that the "front office" force was lying down on the job. "I'll tell you. Get some more of those foreign advertising accounts. They're steady. The stuff comes in type-high cuts. Outside of a little time sandpapering them, there's no extra expense. We have plenty of space for them."

Editor Sem considered. "Yes, you're right, Charlie, we have plenty of space. But I'm not sure that foreign advertising is the answer. At least, not right away. As things are now, you have to show an advertising agency some mighty good reasons before you get an account. We'll go after that sort of thing later. For the present let's look into our sources of income and see if any of them can be increased without enlarging or overworking our force."

"Well," said Pete Simpson, who thought it was time his fertile brain produced a suggestion, "there's the subscribers. They pay two dollars a year each. We might put on a campaign and get a thousand new subscribers."

"Pretty good, Pete, and we do want a thousand more subscribers in due time. So, if you'll be studying the subject of how to get them while you're looking for locals, maybe you'll have a good method to suggest when we get around to that campaign.

"But that isn't what we want now. That twodollar subscription price pays for the news stock, ink, and, maybe, with a small paper like ours, a bit of the labor cost. Increasing the subscription list, within a proper radius and up to a certain point, is always a good thing; but it doesn't mean direct immediate profits, so it won't accomplish what we want to do now."

"What about increasing the legal advertising?" This from Charlie, the foreman, who very sensibly liked a legal ad. You set it up in six-point, put it in the forms, and then forget about it for several issues.

"Good stuff!" said Editor Sem. "Good stuff. But there's a pretty exact limit on the amount of legal advertising available. What with times getting better, and fewer sheriff's sales in sight, our legal advertising is likely to drop instead of rise. And that doesn't matter, because I kinda hate to print sheriff's sale notices anyhow. As for the more pleasant sort of legal advertising, we'll try to get more of that, but I haven't much hope."

"What about jobwork?" asked Pete, who knew that he knew little enough about jobwork to put the suggestion in the form of a question.

Charlie didn't wait for Editor Sem to answer. "We have all the jobwork we can do just now."

"But we could have done more last month, couldn't we?" This from Sem.

"Yes, that's the trouble with jobwork — now you have it; now you don't. If you could find a way of making it steady, that ought to increase the receipts, and I wouldn't need another man, either."

Sem Harris thought for a moment. Then, "Write that down, Pete," he said. "We'll have to work out that problem one of these days. But just now we'd better tackle something easier. I've been wondering if we couldn't get J. L. Dolman, the dry goods man, to take more space for his ads."

"Yes," agreed Charlie. "And there's Munsey, the jeweler, who has only six inches double for a regular space. And the Golden Eagle Clothing Hall, why couldn't they use more than twenty inches an issue?"

Pete Simpson's eyes brightened. He had a bit of information to offer now, himself, even though it was unhappy information. "Those fellows won't take more space," he announced. "I know, because I asked 'em!"

Sem Harris was pleased, in a way. At least he was glad to see that young Pete had shown proper initiative. "Why wouldn't they increase their space?" he asked.

"Well, old man Dolman said it wasn't any use. He said he had a page all to himself anyhow, with reading matter all around his little ad., so why spend more money? Dolman's pretty shrewd. He said, 'Nobody else in my line around here advertises. Anybody who is going to read dry goods advertising has to read

mine, no matter what size it is. So why should I make my ads. bigger? 'And," admitted Pete, "I couldn't think of any answer just at that minute."

Editor Sem's brow wrinkled. "All right, Pete. We'll find a good answer to that argument one of these days. But what about our other regular advertisers? What did Munsey, the jeweler, say?"

"Oh, Munsey — he was sour. Said he was going to stop his ad. Said it didn't do him any good. No customer ever mentioned it. Didn't think any one ever read it. Said he might as well save his money!"

"Oho!" This from Sem Harris. "So Munsey thinks his ad. doesn't do him any good? Well, maybe he's right. I haven't looked lately, but I think he's still running that copy about presents for June brides and high school graduates. No wonder his ad. doesn't pay him! And there, by the way, is something for us all to think about. And now, Pete, what did Kline, of the Golden Eagle Clothing Hall, say?"

"Kline said the only time he needed extra space was when he had a sale, and then he'd rather have handbills. He could put them where he wanted them."

"Did you think of any good answer to that?"

"I didn't just then, but I have since."

"Right!" said Editor Sem, who had somehow grown quite cheerful as this council of war progressed. "That's right, Pete. Even second and third thoughts are useful in this business."

Charlie, the foreman, was getting a little restless. He kept one eye on the composing room as he asked, "What are we going to do about it?"

"Just two more questions, Charlie," said Sem, and then I think we'll know how to begin this matter of increasing our income without extra expense. First, don't we have plenty of space each issue which might just as well be filled with advertising as with boiler-plate and general news?"

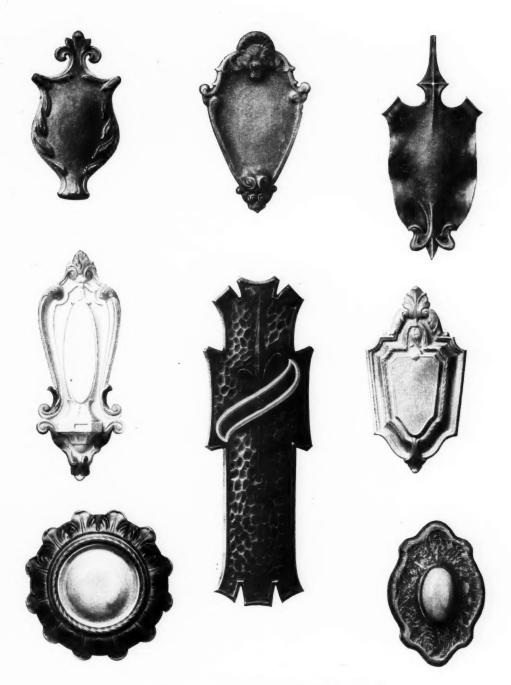
Charlie was quite emphatic. "I should say so!"

"All right. And second, by using the machine on ads. instead of on straight news matter, say two days a week, couldn't we fill the space just as easily with ads. as we now fill it with general news?"

"Yes," said Charlie, "we could."

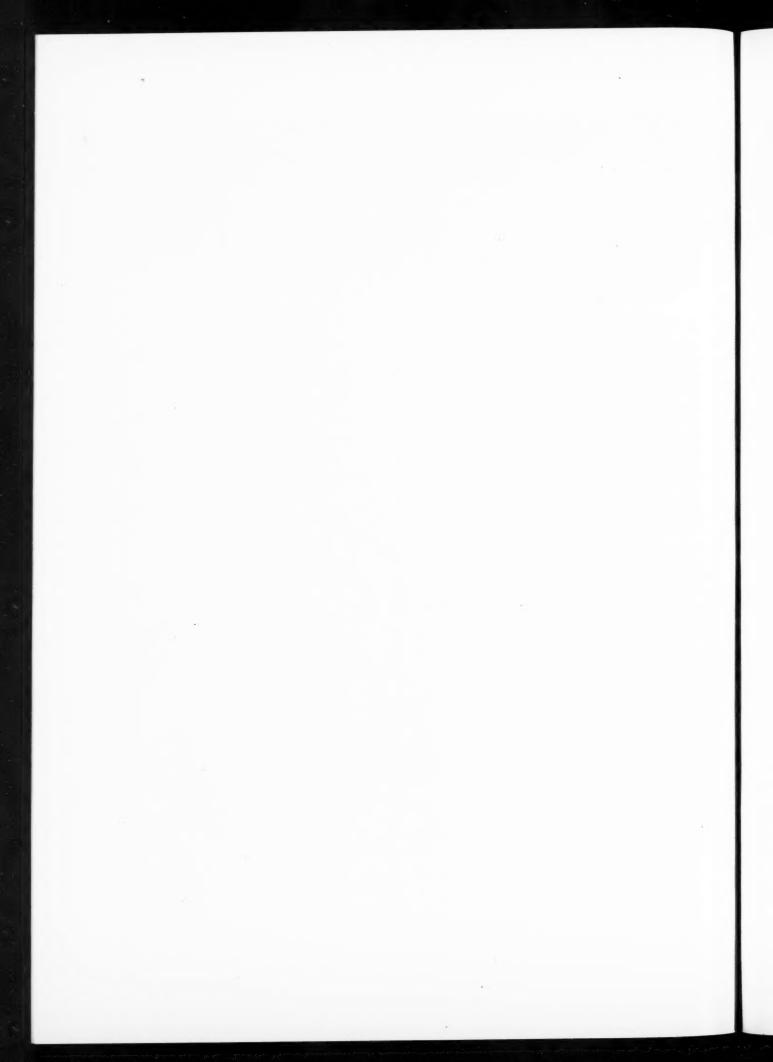
"All right then, boys. We've gone into this pretty thoroughly. We've decided not to do any immediate work on circulation. We couldn't see much chance of increasing legal advertising. We let increase of jobwork slide for the moment. We learned that, as things stand, there's no use trying to make our regular advertisers take more space. We realized that we weren't quite ready to go after foreign contracts. What's left? New local advertising accounts! That's the answer. We have to make a lot of these home town business men use the Sentinel. And we're going to do it.

"First, we must think about advertisers from their point of view. We must try to understand what they're up against, and what advertising can do for them. When we get that sort of thing down in black and white, we'll know how to go after them. And we'll get 'em. Let's adjourn until tomorrow, boys. And then let's see who has the best idea."



CATALOGUE ILLUSTRATIONS AT THEIR BEST

Reproduced from a recent catalogue of Packard-Molloy, Incorporated, as printed by Armbruster & Renfro, Incorporated, from plates made by the West Coast Engraving Company, Portland, Oregon.





By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.

Replies can not be made by mail.

## An Appeal

As happens once every so often, there is now a shortage of questions awaiting answer. Are there no more problems in the proofrooms? Or is there something about the answering that fails to give satisfaction? If so, I am always ready to take a kick and try to meet any reasonable criticism or accept constructive criticism. No one wants a fake department.

## "Broadcasted"

A Philadelphian asks whether the past tense of "broadcast" is "broadcast" or "broadcasted." I think there are ten persons using the former to one who uses the latter. But for my part, I prefer to regard the word as something new, independent of "cast," grammatically; so I say "broadcasted," and wait to see whether my friends are tolerant or fighty. In Chapter V of his novel "The Wonderful Year," William J. Locke uses the word "backslided." How's that for carrying the regular conjugation to extremes?

## Adjectives, Proper

From a friend in Oakland, California: "Would you write it 'Turkish towels' or 'turkish towels'? Would you put 'turkish' in the same class as 'platonic,' 'moroccan,' 'roman type,' 'italic type,' 'jersey cloth'? Is there a rule that when a noun or adjective derived from a proper noun loses its original significance it should not be capitalized? Would you write 'portland cement'?

The Standard gives "Turkish towel." Webster gives "Portland cement." The rule is, retain the capital initial as long as you retain the original meaning; drop the capital when the word becomes a true member of the ordinary English vocabulary. The difficulty comes through lack of any recognized authority drawing the line. Each writer or printer has to make his own decision.

When you speak of California fruit, you mean, very definitely, fruit actually coming from California; not a type of fruit so named, for instance, because it resembles the fruits of California. The "properness" of the noun is retained when it comes to be used as an adjective. You write "Laconic" when speaking of something specifically connected with Laconia (ancient Sparta); but we have the expression "laconic speech," meaning short, snappy speech, in which the word "laconic" is "straight" English, all connection with Sparta being absent from the user's mind. (Unless he be an etymologist, always conscious of derivations.)

The most familiar example is "China tea," meaning tea from China; "china cup," a cup made of ware originally made in China. Then you have "macadamize," from McAdam; "galvanize," from Galvani; "mesmerize," from Mesmer. There is no date that can be set on which any of these words became "common" as distinguished from "proper," relating to one specific person or place. In other words, there is a twi-

light zone, in which everybody makes his own choice. "Turkish towel" is in that state now. Some would write it with the lowercase "t," but most of us still use the capital. I would write "Turkish towel" and "Portland cement," but would not criticize any one who *consistently* wrote "turkish towel" and "portland cement."

Those who would set up rules for everybody to follow, on such matters, are assuming an authority on which they can not make good. Each shop should have its own style in such matters, and make it as logical as possible. For example, if it is shop style to print "the Constitution of the United States," and that shop uses the forms "un-American" and "un-Christian," the logical rule for the shop would be to keep the adjective up—"Constitutional"—when referring to the United States Constitution. Also, in the same relation, "un-Constitutional." In such a shop, "constitutional" and "unconstitutional" would be used in the abstract sense, referring to constitutions in general.

There is today a marked revolt against severely strict logic in matters of style. It leads frequently to something very like anarchy. The wise thing to do is to avoid both extremes, and find a style which is simple, easy, natural — and fairly defensible in logic, without being too insistent on fine points.

#### Italics and Parenthesis

A reader in California says: "I had this expression recently: 'In the many (?) instances . . .' The roman question mark and parentheses were queried. De Vinne says not to emphasize parentheses. If they stay roman, the question mark should be roman too, I believe. Am I correct in using the roman question mark?"

Yes. If you were setting "Newark Evening News" with the state initials parenthetically inserted, you would make it "Newark (N. J.) Evening News," with the entire parenthetic insertion roman, though preceded and followed by italic. The problem in the example submitted would be cleared away if "many" were set in roman; and there appears no good reason for its being italicized; the change in type seems to be an unnecessary reënforcement of the challenge given by the parenthetical question mark.

## A Few Misprints Picked Up at Random

From Liberty: "The jostling and exhuberance . . ."
A harmless ambiguity, in a novel called "The White Circle": "I entered with a gun in my hand and the will to use it in my head."

Loose expression in the Boston Herald: "From the Chelsea Herald, published in the town of that name in Vermont, we learn . . ." Is there a town called Chelsea Herald?

From W. J. Locke's novel, "The Great Pandolfo": "Her un-lady's maid-like name." "Unlady'smaidlike" would look funny, but it is logical, and the whole affair is only a whimsy.

From Sidney Williams' story, "The Drury Club Case": "Dwarf-trees in tubs . . ."

The Saturday Review of Literature is a sinner. Here are some errors noted casually in my perusal of it:

"A pessimist with two much bile secretion . . ."

". . . to avoid daming their flow of prose."

"History in Masquarade," a headline.

"William Chissold" for H. G. Wells' novel, "William Clissold"

". . . the sneaking kind of pronography."

"Washington was all but defied by such writers as Everett and Sparks," for "deified."

"There does not emerge from it, how-everer, so clear . . ."
(This on the turn of a line.)

". . . we are swayed by religious prejudices that transcends . . ."

"Nothing, the adjective is used advisedly, that Hemingway describes . . ." (When did "nothing" became an adjective?)

In a review of Fremont Older's book, "My Own Story," the name of Abe Ruef is spelled "Reuf" throughout, and our old friend the jabberwock becomes "jobberwok."

Jessie Wallace Hughan is "Jesse."

"Well's novel . . ."

"The early Romantic school was in many ways complimentary to the classical movement."

". . . to become a skill apologete . . ."

"Flambouyant."

These are a few out of many. Errors are as thick in the columns of this learned review as fish eggs in a shad roe. It looks as though the copy were sent straight to the printer just as it comes from the authors, and put through without the proof being read at all.

## The Right Word

From Vancouver, British Columbia, comes a blotter on which is featured the sentence, "Quality is the faculty by which printing becomes cheap—yet most exceedingly effective." And the printer says: "Now there arises a controversy whether 'faculty' is the right word. I argue that 'quality' denotes the better class job, and that the quality of the job was the 'faculty' or means or power of action (thus defined in the Standard) of securing further orders. My friend argues that 'quality' is an abstract form, and therefore 'faculty' is incorrect and the word 'element' should be used."

Let's talk print shop fashion; that is, straight. Quality is not a faculty. "Element" would be a better word than "faculty," but it is not a strong word. What our friend wants to do, I think, is to sell quality printing as a product that will help his customers sell their products; and he wants them to know that while it costs more to buy quality printing, the investment is rewarded with larger returns for each unit of cost. Would it be a gain to recast the sentence like this: "Quality in any kind of printing definitely increases the effectiveness of what you have to say, costing less for each unit of productiveness"? The idea is offered only as a starter. In my own work, when something does not quite fill the bill, nine times out of ten I come through better if I chuck the first attempt and start fresh, instead of tinkering. Further suggestions from Proofroom readers would be welcome.

# The Proofreader's Scrapbook

By EDWARD N. TEALL



OW many proofroom workers keep scrapbooks? How many who do not care to burden themselves with such detail of cutting and pasting are aware what a wealth of matter interesting to proofreaders there is in one's ordinary day by day reading? The "natural born" proofreader has only one pair of eyes, and they are incurably

professional. He can not pick up a newspaper, book, or magazine for an hour's entertainment without catching the errors of type, diction and fact, just as if he were in the midst of his day's work. Other workers either forget "shop" naturally and easily, or are able deliberately to exclude it from their minds out of hours. But the proofroom regular is always at it. I wonder, as he reads his Bible, does he think more of salvation or of the chance of finding a misprint? Can he squint at a box score and be as sure of the ballplayers' hits and errors as of the compositor's percentage? Does he get more pleasure from the picture story as the film is unreeled, or from the misspellings in the captions? These things he picks up unfailingly; but is he consciously seeing all the sideline items that await him in his off-time reading?

The sort of thing I have in mind is exemplified in a clipping on the life and work of Warren H. Cudworth, who for nearly thirty years read proof at Plimpton Press, in Norwood, Massachusetts. He was a Latin scholar; his translation of the Odes of Horace gained favorable recognition from critics whose praise was worth winning. He contributed articles to the Atlantic Monthly. He was quite an astronomer, discovered a new star. He was librarian of the Classical Club of Cambridge,

and served as a librarian with the "Y" in the war. His own library was one any scholar would treasure. And yet, confronted with such examples and with the experiences of others who follow similar pursuits, though perhaps less conspicuously, there are many persons—and not a few proofreaders—who are willing to think of the proofreader as one to whom worthwhile achievement, in addition to the daily bread and butter drudgery, is impossible!

Another item for the proofreader's scrapbook was provided by the New Jersey legislature when it thought it was passing an act for sessions every two years instead of each year as hitherto, but actually voted on a bill calling for two sessions a year. It used the word "bi-annual," when what it wanted to say was "biennial." The first means twice a year; the second, once every two years. Some editorial writers wondered if the error had not been made deliberately by schemers hoping to block the project; but that is harder to believe than that the word slipped by unnoticed. Finally it was decided to let the bill go through and wait for a decision from the courts. There can be no doubt of the legislators' intention; they thought they were voting for biennial sessions. Any proofreader should have caught such an error. It would be interesting to know if the misuse of the word was not noticed by the state printer. Perhaps we have too many lawyers, and too few proofreaders, in our legislatures.

Along with these clippings from Jersey, place one from the editorial page of the Baltimore Evening Sun: "It is conceivable that an inhabitant of Greenland's icy mountains might have difficulty in making himself understood by a native of India's coral strand. It is clear that there are times when a

Briton must say 'Beg pardon?' to an American, or an American must say 'I don't get you' to a Briton. What is not quite explicable is that two persons born within sound of the same bells, reared in the same city and living side by side should so frequently misunderstand each other." Oral communication, with its opportunities for interrogatory interjection, is an untrustworthy means of swapping ideas; writing is not much better. That is one reason why, in the Proofroom department, I habitually shy off from arbitrary rulings, and endeavor simply to state the various possibilities, leaving the querist to make his own choice and decision. Also, that is why I hammer away at the idea that, while rules are useful and should be respected, writers should not be tyrannized by them, but should never hesitate to break a rule for the sake of nailing a thought down tight. The expression that is most free from ambiguity is almost always the best.

One thing leads to another, as the Irishman says in telling how the fight began; and the use of the word "persons" in the Baltimore editorial sends us to a letter to the editor of the Newark Sunday Call, in which the writer objects to the common habit of saying "people" instead of "persons." He quoted from a letter he had seen, "Do you think two people who have known each other all their lives should marry?" He asked, whimsically, if the writer of that letter would have called one person "a people." He remarked, "The word 'people' can be used only of a group or collection of persons: the American people, church people, liberty-loving people." This is an excellent example of the niceties of speech that bother so many people - no, persons. It is not pedantic to make such distinctions. The same people - beg pardon, persons - who might call you fussy for making these distinctions would not be free and easy enough to wear rubber boots to church, or eat peas with a knife.

The letter writer also got square with another word he does not like, "lengthy." An abominable word, he calls it. He says, "I know usage gives it a measure of sanction and has even forced it into the dictionaries, but the Century at least condemns it." He says Englishmen blame us for it, but Americans declare it was first used by English writers. "Grant White has shown how irregular and unnecessary it is." We don't say things are widthy, breadthy, heighty. "Strengthy' would make a twin brother for it, but thus far we have been spared this latter affliction." Well, not intending to be controversial at all, but—I'm not so sure "strengthy" would be really an affliction. It depends largely on how tough-fibered you are mentally. "Lengthy" seems to me to have a tang of Yankee humor mixed with caution. You don't want to say a sermon was long—but, well, now, wasn't it a wee bit lengthy?

It is interesting to get out all the arguments, pro and con, weigh them, measure them up against each other, and establish some sort of a standard for usage. But there is something still more interesting—and that is, the bare fact that people (or persons) are sufficiently concerned in behalf of good speech to give time and thought to it. An editor does not fill his columns with matter that is not pretty sure to have the attention of a goodly number of his readers. Yes, sir—this is a healthy sign of the times!

This popular interest in words and tricks of composition had a tickler in a Literary Digest quotation from a Manchester Guardian review of an English book, Basil de Selincourt's "Pomona, or the Failure of English." Here, too, is another item for the proofreader's scrapbook. The author finds that the "new countries" send back to the "old countries" some expressions supposed to be brand new but really old as the hills, and simply coming home to roost. One curiosity is the Southern negro's use of "scandalize," not in the modern sense "to shock," but in the sense of "malign." And that is the way Shakespeare used it. It is better English than the American newspaper man makes of it. "Beat it" is Tudor English, says

the British author, and was used by Ben Jonson. "The ready," for "cash," is in Dryden. The younger countries do invent some new words and phrases, but they frequently claim as their own expressions embalmed in long-ago writings of the mother land. It is a fact that much of our so-called bad grammar, idiomatic speech, and colloquialism is nothing but a survival of the usage of early English literature. The double negative, for instance, occurs in Miltonic prose. I can not quote with assurance, but I remember quoting Milton, in a prize essay of my college days, somewhat like this: "First he denied you had in him no right." Some research is necessary before any one with decent regard for his own reputation as a just critic can accuse a writer of anachronism. Some of today's slang has an antiquity that would amaze its users, proud of being up to the minute.

The proofreader's scrapbook features all sorts of memorabilia on use of words. A letter to the editor of the Saturday Review of Literature claims space. It expatiates upon the distinction between "farther" and "further." The writer thinks the latter form is connected with "forth." An old-time writer might say, "Sir Galahad rode forth." Then if he continued his ride, it would be recorded that he rode "forther." From "forther" to "further" is only half a hop. This same writer then imagines the historian saying, "To Arthur peace seemed far off. When he heard of Guinevere's peace actions, it seemed farther." So he thinks "further" came to be hitched up with verbs of motion, "farther" with "states of being." In Middle English, both "further" and "forther" (with the character thorn for the "th") were used as the comparative of "fore," adjective, meaning "advanced," "up front." Compare rural "forrarder," "furder."

Saving the best to the last, we offer now a gem from "The Phoenician's" column in the Saturday Review of Literature, reproducing it entire so that you may, if you wish, clip it as a starter for your scrapbook: "The publisher's note which Doran prefixes to 'Revolt in the Desert' by T. E. Lawrence deals with the way that Lawrence met certain objections on the part of the publisher's proofreader to the apparent inconsistencies he found in the text. Lawrence did not believe in 'scientific systems' of transliteration for the world in general. Consequently he constantly spelled proper names in a variety of ways because 'Arabic names won't go into English exactly.' Therefore, when the proofreader questioned: 'The Bisaita is also spelt Biseita,' Lawrence answered, merely, 'Good.' When the proofreader remarked, 'Jedha, the she camel, was Jedhah on Slip 40,' Lawrence replied, 'She was a splendid beast.' Finally, the proofreader burst out in despair, 'Sherif Abd el Mayin of Slip 68 becomes el Main, el Mayein, el Muein, el Mayin, and el Muyein' - but Lawrence only answered calmly, Good egg. I call this really ingenious."

Lawrence is a great man, and a top-notch author; but I don't like the quality shown in this story. His answers to the proofreader's queries were flippant and, to say it right out, insolent. Or, if you like it better, arrogant. The proofreader was offering helpful suggestions. He was doing exactly the thing for which he was employed. He did it respectfully. He offered service, and got a kick. No author "has a right" to treat a competent, intelligent proofreader that way. The proofreader is not the author's inferior; as between man and man, he might be the better of the two. But the precise point is, such comparisons are uncalled for; they should not be a factor in the situation at all. A proofreader's queries, made with such intelligence as this one exhibited, should be either accepted or rejected without superfluous comment. Some authors are embarrassingly exuberant in expressing their gratitude to the alert proofreader; some are "nasty" about it. Most of them appreciate the service and avail themselves of it good-manneredly. Proofreaders should be extremely careful in making

## How Printers Sometimes Are Made

By Frances Austin Troutman



T was a long time ago (seventeen years is a long time when viewed by one not yet forty), in a small town, beautifully located among the sandhills of western Nebraska, that I entered for the first time a small newspaper office, not in search of a position, but for lack of some place to go. Cruel circumstance had thrown me upon

my own resources, which I soon discovered were nil. The shop was conspicuously be-signed on both windows, one with the letters "W. C. T. U." and the other with the words *The Searchlight*. Both signs were beckoning horizons to me and eventually proved to be the end of the rainbow, where the pot of gold had not vanished as it does in fairy tales.

The full membership of the Woman's Christian Temperance Union seemed to be holding sway when I entered. Some ladies were folding newspapers fresh from the press; others were addressing bundles or wrapping singles. Several took time, however, to greet me courteously, and consequently I was invited to help with the task of folding, at which I wasn't very proficient, never having folded a newspaper before except when I was reading one. The folding came quickly to an end, there being only six hundred newspapers and about twenty ladies constituting the folding and mailing force.

Again having nothing to do, I walked timidly back into the composing room. There I became acquainted with the editor, Mrs. W——, and the rest of the force—one lone printer. Evidently I displayed unusual interest, for I was soon invited to take a composing stick and set up a paragraph of local news. The type was long primer, I afterward learned; but it looked and felt about like pearl to me at that time. With much help from the printer I finally mastered the copy and later, as I glanced at the proof sheet over the shoulder of the proofreader, the following met my anxious gaze:

G. H. Hale, recently acandicate forthe g. o. w. oom ination Counrp trer y has botght the Fom Smith house atrooj Palm Avente, selling oisown at 303 east Tenth streeuto to Council man G. M Gates. Mr. Hale will move into his nep home atonce:

This undoubtedly would have been the cue for the shop devil, had there been one, to have assisted me firmly but gently out the side door. I often wonder as I think back over the episode what trait of Providence intervened. The printer permitted me to make the corrections, or rather to reset the item, for I had left out so many letters and spaces that it was an entirely new stick of type by the time I had finished an hour or more of struggling with it. Fatigue had overtaken me after this exertion, causing me to decide to return to my hotel, where I hoped to find at least one response to my many inquiries for work. Walking toward the entrance, I was almost startled as the printer said, "Come in and try your hand again tomorrow if you wish, Miss A——, as I believe you have talent for this line of work."

Most quickly and graciously did I accept; a hunger for just such a vocation having been in my heart for years, in fact from the time my dear old dad had allowed me a glimpse in his print shop in Minneapolis when I was a little child. I had never dared to mention my longing at home, for hadn't I often been told that printing was a "man's job and a printing office not the place for a lady?" And I'll digress to say that I long

since learned that a lady can be a printer and be a lady, too; feeling sure that the many big-hearted, whole-souled brother printers I met during my seventeen years as a "printeress" will uphold me in my statement.

The dire need of finances was forgotten as I eagerly looked forward to the next day. Many times during the night something awakened me and I thought, as I can now express it, "Mornin', won't you ever come 'round?" As early as I deemed proper, which was about half-past eight (this office opened at half-past seven), I made my appearance at the case and was duly outfitted with a stool and two type foundry books, which were needed to bring me within reaching distance. This time I was permitted, or perhaps I'd better say forced, to struggle along without aid, only occasionally being assisted after I had searched diligently for the j's, a question mark, or some other elusive character.

Of course, I had pasted letters on the most used boxes, which greatly accelerated my speed. Seventeen years is too long for me to remember just what was the product of my first day's efforts or what the proof sheets looked like. But I do remember that I was so delighted at being allowed to try to become a printer that I forgot there was no remuneration with the position, the one thing of which I was sadly in need. Again fate interceded, for the next morning the editor greeted me and then said, "I believe we had better have an understanding about your wages before you work longer." Clouds came before my eyes and in fancy I could see myself again applying for a position at a counter in the dry goods section of the town's only department store. Then I heard her say, "We will start you at eight dollars a week, if that is satisfactory." These words banished the clouds and I gained control of my voice long enough to accept.

Not many weeks passed until I found an extra two dollars in my pay envelope. I was happy indeed, as we all are when we are doing the thing we like to do best of all. But my happiness was short-lived, as was usually my case, for I was informed one evening that the printer had purchased an interest in the other weekly newspaper of the town and that the new printer on The Searchlight force had a son who would assume my position, the change to take place in two weeks. My sleep was disturbed many more times during that night than it was on the previous one when I had so anxiously waited for morning to arrive, which seemed to be even longer in making its appearance than it had on the former occasion.

At last it came and with lagging footsteps I headed for the shop. Although it was not yet half-past seven when I entered, there were two men in the front office engaged in conversation with Mrs. W—— and the printer. As I advanced, they beckoned to me and the editor, after introducing me to the two gentlemen, one of whom was an attorney and the other Mr. R——, the senior partner of the new owners of the Herald, said, "Mr. R—— wishes to consult you in regard to accepting a position on his force." I could hardly reply on account of the lump in my throat that was pressing so hard on my windpipe. Finally I managed to stammer my acceptance, and in less than two weeks I was fully settled on my new stool (this one being of a height that required only one type foundry book) in the new office with a nice increase in wages. Or should twelve dollars a week be called salary?

At The Searchlight I had learned to handle the mailer, feed the little Diamond newspaper press and also the w. p. (meaning woman power) jobber, which I could make clatter out nine

hundred impressions an hour; hence I was an all-round man in my new position and thought I "knew my stuff." Suddenly one day a linotype salesman breezed into the office and before he left my heart had gone down toward my shoes (women wore shoes way back in those days) and up to my throat at least ten times, and as he hustled out again it lodged where it seemed to belong and pounded so loudly that I imagined the printer at the job stone about ten feet away could hear it. For I had heard the firm place an order for a linotype, and I knew that was a man's job without being told. The proprietors soon came over to my case and began to consult me about going to Chicago to a linotype school, at which suggestion I threw up both hands and resigned then and there.

Before the machine arrived I was on my way to O—, Wisconsin, to spend a few weeks with relatives while I was deciding what to try next, or at least where to try. My lucky star shone again, for I hadn't been at O—— a week when an old editor in one of the suburbs near there sent word saying he would like to see me about working for him. Upon arriving at his home I found he was very ill and in need of some one to run his weekly newspaper. My conscience hurts me every time I think about it, but I'll tell the experience here because it's really too good to keep.

I at once assumed the role of editor, printer, proofreader, pressman, and devil of that little newspaper having a circulation of eight hundred. Pride forced me to conceal my ignorance as best I could. The first customer Monday morning was a clerk from the bank with five hundred government postal cards on which the bank statement was to be printed. The type was soon set, proof was read, and the bank's O. K. affixed. But fear seized me long ere this, for I knew that I must purchase a new postal card in place of every one I should spoil. Power for the job press was furnished by a gasoline engine. This time, however, the foot pedal was hooked on and the run kicked off in the good old-fashioned way. Result: Only one card spoiled and that by a dash of grease from an oil cup.

Next came a merchant with a poorly laid out half-page ad. How different from those the boss used to hand me with the exact sizes of type to use written on the margin and the kind of border to use! It was long after midnight when I turned my steps homeward, tired and weary, but the ad. was all set and a form proof taken. Overtime was not computed in that office in those days. Between setting jobs and ads. I managed to find time to set the editorial column and the local news, copy for which was furnished and proofread by the editor's wife; and by Thursday (press day) I had the forms all locked up.

Lifting one end of a form an inch above the imposing table was a big task for me; therefore I wondered how I would get them over to the press bed, about twenty feet away. Upon inquiry I was informed that the proprietor of the livery stable across the street would lift them for me, he having had the experience several times during the editor's illness. After much grief the edition was finally printed and mailed. Although many visitors called to "lick the editor" on various occasions, I survived to pilot that little gimlet safely along for four months until the old gentleman was able to take charge again, and as he was very exacting I'm sure all the complaints that came in during the next four months were meekly saddled onto me.

Returning to the city I secured a position with a wholesale and retail paper house as clerk in the retail department. Never before had I sold a ream of paper, but I had to bridge the chasm until I received replies from an ad. I had inserted in The Publisher's Auxiliary. I tried to be very observing in my new position and learn as rapidly as possible, knowing that if I did not find a position in my preferred vocation I would be forced to remain with this firm. The manager must have noted my efforts and was very considerate, which almost caused me to decide to stay there. Combined with my desire to become

an A-1 printer, however, was the longing to get out West again, causing me to reject all thoughts of remaining permanently unless compelled to do so.

Shortly the messages began pouring in from different states, but there was none from Nebraska, where I really wanted to go. Consequently I answered one from a small town in Iowa, the nearest place to my native state. In response to a hurry-up message I hastened thither. There I found a splendidly equipped office, a kind editor, and every one exceptionally congenial. But to my astonishment as I entered the composing room there stood a linotype. As I was murmuring incoherently, trying to explain there had been a mistake, that I was only a hand compositor, a crippled man hobbled out from behind the machine and said, "She can start now," and before I could utter another word the boss had pushed me into the linotype chair and the lame operator began showing me a matrix and a spaceband and explaining about the heat of the metal, and so forth. I blurted out, "Oh, it's all Greek to me!" But this fazed him not and he said, "I leave tomorrow, so I'm hoping you'll try hard today while I'm here to help you." And try I did. After lunch I returned and struggled at the keyboard until nearly midnight, when the machine just naturally seemed to get tired and stop, so I had to stop, too. The operator showed me the next morning how I had tried to run without metal and had a stuck slug.

Well, I stayed two years in this shop. Having served my apprenticeship and joined the typographical union, I decided to try a daily newspaper. Giving due notice of my departure, I left for my new field of endeavor, where I found that "bucking the extra board" was about as hard as setting the first stick of type. Necessity sometimes forces us, for which I am thankful. I stayed on this daily for twelve years and would be there yet if circumstances would permit. At times I still get hungry for the old grind, so I'm consoling myself the best I can — which accounts for what you have just read.

## Personality and Printers' Ink By C. M. LITTELJOHN

So great a factor is personality in the selling that follows the general use of printers' ink that attention to this element upon which successful merchandising of printing products rests must be given by the printer.

As a result of extensive investigation, M. F. Hollister, a business engineer of San Francisco, lecturing recently in the Northwest, has discovered that personality is the strongest factor in retail selling today.

He attributes to defective personality in the salesman fiftythree per cent of all the sales lost in retail stores, and has pointed out that "personality is an intangible though all important element in business to which too many business men give little attention."

The printer, as well as other business men, advertises, making some financial outlay from time to time for calling attention to his service, for causing people to investigate his capacity, his facilities, his printing products, and his craftsmanship. And in speaking in the Northwest before advertising groups, Mr. Hollister emphasized this point:

"One of the most serious leakages in merchandising is discovered in the fact that after spending tremendous amounts of money for advertising in order to bring customers to the store, business houses fail to sell their goods simply because the clerks do not have sufficient personality to interest the customer."

Can this be true of your front office force, of your salesmen, or, frankly, of your own personality, so far as selling is concerned?

Mr. Hollister further emphasized that wrapped up in every person of the establishment is the reputation of the business.

# The Science of Imposition

Part X. - By JOHN REED

Copyright, 1927, by John Reed.



OME of the operations employed in envelope manufacture, folding paper box making, and label printing in colors may occasionally be adapted to general printing. Envelope printing in gangs is a gigantic industry and requires a technique in composing room and pressroom quite unfamiliar to others than those engaged in this

specialty. Plates are used exclusively in gang envelope printing, and the composition and makeup of so simple a job as a corner

card requires treatment different from any other printed work. Fig. 68 represents such a job locked up for foundry to make the pattern plate for the familiar commercial envelope to be printed on flat stock in gangs on a cylinder press. The points, AA, serve as guides for the die cutter when adjusting the die upon a pile of printed en-

velope sheets. Fig. 69 is a fragment of stock bearing a single printed envelope, with the contour of the die (dotted lines) traced to indicate position of die on pile at time of cutting; the solid lines represent made-up envelope. In this industry the

stoneman receives instructions from the die room, but the operations require special skill, attained only through practice, as it is seldom that an envelope form is moved for register. Even in colorwork, moves on press are few and slight. Accuracy in form makeup is paramount, as lining up one sheet in die room is an operation of considerable proportions.

The stoneman receives a perfect sheet of stock upon which job is to be run, and upon which has been drawn in lead pencil the contours and quantity of envelopes which will cut out of sheet

with least waste in their relative positions, the die for the job having been used as a guide for outlining the envelope contours (Fig. 70). The stoneman places this sheet upon a basehigh side wood board of satisfactory dimensions, and weights it down at edges with linotype metal pigs or some similar mass,

care being taken that the sheet is flat and unwrinkled; it is also tacked down at all edges as a further precaution against moving. Plates are then placed on the sheet in position (as to die outline) shown at B, Fig. 70. Care must be exercised that the circular points AA, Fig. 68, occupy the same relative positions upon all envelope diagrams in form. Points should be outside the diagram in positions directly in line with the diagonals of the front of the envelope. In such positions plates are tacked to the board with two tacks to each plate. Form is then gone over carefully and any plates which may be out of register are tapped into position and

secured thus with one or more additional tacks. If the job is run in two colors, duplicate plates are made, color separation being secured by routing, the points AA, Fig. 68, however, not being removed. An offset sheet of the key form, after final O. K., is furnished

the stoneman. This is secured to the board as before, the color plates are set in place, tacked, tapped into register, and the form is ready for press. Fig. 71 is a printed envelope sheet, ready to receive O. K. from die room. To all Miehle four-roller

presses (Nos. 2, 4, 6/0 and 7/0 excepted) may be secured the Upham color attachment, which is peculiarly adapted to two-color envelope printing in gangs, although intended for general printing. It consists of a grooved plate cylinder, ink fountain, distributing and form rollers, all attached to the frame of the press, under the feedboard and directly back of the impression cylinder. Curved color plates are attached to this auxiliary cylinder, and perfect register is secured at one impression, because the sheet does not leave the grippers until both colors are printed.

Careful press feeding and jogging are required in die-cut printing, particularly in envelope work, because the pile of stock is six inches deep, or nearly so. This stock is placed upon the heavy table of die cutter and the die adjusted inside the two points AA, Fig. 68. A massive plunging device (operating after

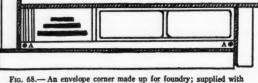


Fig. 68.— An envelope corner made up for foundry; supplied with guides for adjusting dies.

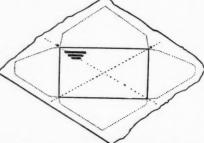
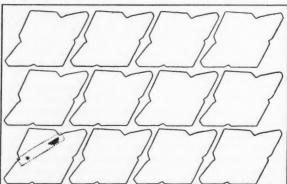


Fig. 69.— Fragment of printed envelope stock, showing how die is adjusted at guides.



Sheet of envelope stock with pencil outlines of die position.

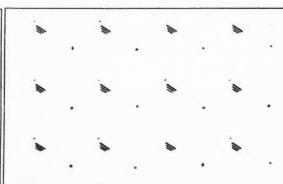


Fig. 71.- Press sheet of envelopes, ready for O. K. from die room.

the manner of a paper cutter clamp, except that the upward and downward movements are continuous but slow, like a low power vertical pump) forces the die through the pile of stock. The operator draws the table from beneath this device while at its highest point of travel; the die is removed from the stock, the envelope shapes removed from the die, the die adjusted as before, the table pushed in place as plunger reaches the highest point, and the operation repeated until the job is finished. It may be noted here that there is no patent base on the market as efficient for envelope printing in gangs as a side wood board constructed similar to a drawing board.

Folding paper box making is another specialty, the operations in which differ considerably from the usual routine of general printing. So unique is the hand composition on some work of this character that it appears to have been designed

in the early Victorian era, resembling in some particulars the playbills of the old Bowery Theater or Crosby's Opera House. Yet most paper box factories employ their own staff artists, the peculiar type composition being the choice of their patrons. A considerable proportion of this work is die cut and creased on cylinder presses when run in gangs, although special platen presses constructed for the purpose, and powerful as ore crushers, have been in use for many years.

As in envelope making, the stoneman is provided with a dummy (not on box board) which is an offset sheet of the die to be used on the job in hand, and even

this offset sheet is made entirely unlike any printing operation. A sheet of book or similar stock is placed flat upon the diemaker's work table and is covered with carbon paper. The die, light in weight, constructed only of wood and rule, is next placed face up on the carbon paper. The die is pounded with an uncovered planer and an impression of the rules' feet is transferred by carbon paper to the sheet of book stock beneath. This sheet can be used as in making up envelope forms, if unmounted plates are to be tacked on a single wooden base, or it is oiled to form a transparency if mounted plates or type is used.

Fig. 72 illustrates a single box blank ready to be made up. The descriptive line in each panel shows direction in which printed matter is to be read, for this reason: After the box is made up and placed on the display shelf the front faces outward and is right side up. If a clerk takes the carton from the shelf and tilts it toward him the printed matter on top end is right side up; if tilted in the opposite direction the printing on the bottom end is right side up. If the matter on the back of the box reads the narrow way, its head is at the bottom of the box; thus, if the carton is tumbled endwise, revolving it all the way round, reading matter on all faces is right side up. If the reading matter is set the wide way on the back of the box it should read from bottom up. Reading matter on

the sides of the carton, if set the wide way of the panel, should head toward the front of the carton; if set the narrow way it should head in the same direction as front. These rules are conventional, but arbitrary.

Fig. 73 is an offset sheet illustrating a die form of cartons to be printed, scored, and cut in gangs. The stoneman and compositor should bear in mind that the die can not be moved and should make up the form so that the different elements may be shifted in any direction. Plates which are mounted as are envelope forms and tapped into register cause little if any trouble. Patent bases can be utilized if all elements of each carton are electrotyped as one form, but this proves unsatisfactory if for any reason they do not fit the die. Even type or separately mounted elements can be more readily swung into register with the die. It may prove profitable to remem-

ber that the die pressman's overlay can frequently be applied to some jobs of printing, as scoring heavy stock for book covers, etc. This is within the province of stonemen on final O. K.'s. The score rules of carton dies are inked with a hand roller and printed on drawsheet. On either side of the score rule impression is glued a strip of heavy stock which has been cut on paper cutter the proper width, securing a straight edge. The rules press the stock to be scored between these strips, providing a clean and definite blind score on the toughest stock, a much more satisfactory method than forming a female die in a strip of blotting paper. Label printing in

colors is another of the great specialties which necessitate handling of a character seldom resorted to in general printing plants. Most of it is run on two-color cylinder presses and presses operated in connection with bronzing machines. Special base-high chases are manufactured for this industry, which are filled with end wood sectional base, secured with lockup bolts operating within one side and both ends of the chase, and reinforced with steel rods running through the sectional base. An experienced label stoneman can prepare a key-form of fifty-four labels which can be given a position O. K. on the first sheet printed. An efficient method of operation is as follows: Two pieces of metal furniture, say five picas wide, are placed against one side of the chase near each end, and against these two pieces of 10 by 10 pica metal furniture. The latter stand many points higher than the chase and serve as back stops for a heavy three-inch steel straight-edge which extends the full length of the chase or more.

When this straight-edge is in contact with the short furniture just mentioned and the furniture is in contact with chase, that side of the straight-edge which faces toward and is parallel to the farther side of the chase occupies the exact position of the nipper edge of the stock to be printed when the form

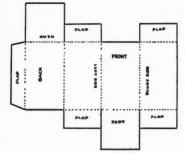


Fig. 72.— Diagram illustrating directions of heads of folding paper box panels.

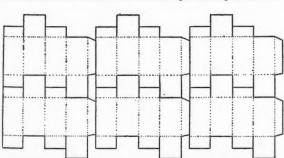


Fig. 73.— Illustrating how paper box dies are dovetailed to save stock.

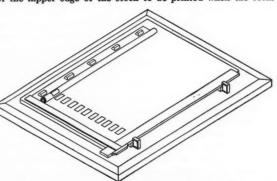


Fig. 74.— Illustrating method of registering color label forms by use of oiled key sheet.

is on the press, and from here all measurements across the narrow way of the form are based. The sheet is approximately centered on the long way of the form and a cardboard gage made to designate the distance from the end of the chase to the side guide edge of the stock. A steel T square which extends across the narrow way of the form is clamped to the heavy straight-edge exactly at the point occupied by the side guide edge of the stock, and from the edge of this square nearest and parallel to the short bar (no long bar in these chases) all measurements the long way of the form are based. The straight-edge and square form absolutely perfect right angle measurements.

Frequent tests should be made to keep straight-edge, furniture, and chase in continual contact. Cardboard gages are made with which absolute accuracy may be secured if care is exercised. It is not permissible to slight any operation for speed. When the straight lines of the paper cutter gage and knife are kept in mind, accuracy is surer to result; and the effort is well paid for by the result. Plates are secured in position in the same manner as for envelopes, tapped into register, and secured with one extra tack. After lining up the sheet, if O. K., the pressman further secures the plates with one or more tacks. The stoneman then receives a sheet which has been made transparent with machine oil and dried before printing or one which is made transparent with oil after printing. This is the key sheet and is used throughout further operations on the stone. Another chase containing base is set upon

the stone and the straight-edge is placed in position as before described and T square is clamped in position. The oiled sheet is placed printed side down upon the base with nipper and side guide edges in perfect contact with the straight-edge and square and weighted down at the edge of the sheet away from the nippers with linotype metal pigs or some similar heavy mass. The sheet is then rolled away from the nipper edges and plates placed in their approximate positions by unrolling the sheet gradually as each successive plate is registered as nearly as possible by examining through transparent sheet.

When the sheet is completely unrolled and flat upon the base and plates, the latter are tapped into register by stabbing a knife blade through the sheet to reach the plates. When in or near perfect register the sheet is again unrolled and tacked carefully with two tacks; final tapping and tacking are done on press to register the color plates in the key form.

Fig. 74 represents a form with straight-edge and T square in position, the transparent sheet weighted and rolled back, and one line of the color plates tacked in position. Same operations are repeated until form is filled, which is readily done while the key form is going through the stages of makeready. The form is placed on the press and, if a four-color or three-color and bronze job, the remaining two forms are prepared. It is noteworthy that no patent base has yet been devised with which this class of printing can be handled as satisfactorily as tacking to wood base and tapping into register. The oiled sheet may be used to advantage in other branches of printing.

## Carl J. H. Anderson: Typographer

An Appreciation by JEROME B. GRAY



ARL ANDERSON, formally Carl J. H. Anderson, belongs to no particular typographic school. He is distinctly, and happily, an individualist whose creations are wholly Andersonian. What he creates comes purely from the apparently unfathomable reservoir of his own experience and is as distinctly his own as the experience

behind it — and Carl Anderson has had experience: Unknown, with nothing more than an invulnerable determination to urge him ahead, Carl Anderson fought up, literally, from the very "devil." In those early days he drifted from print shop to print shop, taking what jobs were open and leaving the moment a new experience or opportunity for a broader knowledge beckoned. Thus did he learn his trade from composing room to business office and from business office back again to composing room, thence into pressroom and bindery and once more back to the business office.

A job on the stones of a "Main Street" plant in the state of Ohio decided him. The jobs that passed beneath his hands depressed him by their ugliness. He couldn't have told one why, then. But something was happening. Like a chick breaking its own shell, an intense desire to create was breaking into his heart and mind. He had discovered what he wanted to do!

The years are shorter after that. Perhaps the sun is brighter. Certainly the ladder up which he is struggling is less perpendicular. And some one has scraped the grease from the rungs! It's easy now. . . . Up . . . Up . . . Up . . .

Carl Anderson comes to the Franklin Printing Company, Philadelphia. With his own previously accumulated wealth of experience and Franklin's equipment he finds more material for the expression of his thoughts. The types he needs are there. If they aren't, he gets them. He is like an artist, once starving in a garret and able to afford nothing but charcoal, who suddenly inherits a palette filled with pigments.

It isn't long. Carl Anderson soon becomes the director of typography. The title amuses him. He looks back over the years and smiles. But Carl Anderson, the man, remains unchanged. He is the same indefatigable worker. He works because it is part of him. The years have beaten it into him and it will take more than a title to make him ease his pace.

I have seen him create books, booklets, folders, trade paper advertisements, broadsides, house-organs, magazines, announcements, letterheads, invitations, and business cards; but never yet have I seen him falter on any one job. From somewhere in the past he digs his ideas out and sets them down. He has no formula; there is no monotony to his creations. Each individual task seems to paint a different picture on his mind and each result is peculiarly a thing alone.

As an individual, Carl Anderson is not the artist one expects to find. If he has suffered artistic temperament he has concealed it admirably during the years I have known him. The only indication I have had to suspect him is his aversion to meat and to the wearing of knickers on Chestnut street. The former, I believe, has been demanded by his body; the latter, I know, is traceable to his earlier associations or to some hitherto unrevealed attempt to wear what he despises; for Anderson is short and typographically unsuited to plus-fours.

Anderson has not arrived. He never will arrive because he is forever dreaming of achieving something better than he did before. I catch glimpses of those dreams at times and I can see that he is looking ahead to the physical creation of something already vivid in his mind.

What this will be, I often wonder. But at some future time we shall know. Carl Anderson will leave something to posterity—and you may mark my word.

# A FEW EXAMPLES OF THE WORK OF

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Printer Cypographer

Aside from the purely typographic work shown in this insert the flowers on this page, the title page and label on page seven, the marginal illustrations on pages three and six and the glass dish on page eight were designed with typographic material

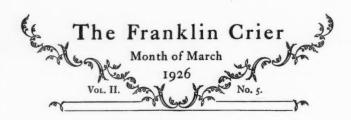


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#### BEDTIME STORIES

Uncle Benny Broadcasting from Station ZVZ

Once upon a time, dear children, there was a big business—
rawk - awrk - kwar — which had been built from a little tiny —
zzz—squak—eep — business with the sole aid of advertising. Now this business was safely on its way — putt-putt-putteb — to one of the really biggest big businesses in the country. It was making — eek-eek-and-putt — net profits of more than \$500,000 a year on an advertising appropriation of an amount — "The Charleston Boys will now —

called a — acb-purrrr — conference among themselves.

Said lawyer number one: "See here now, men. This business is well established. Our product is known from — buzz-squercb-ess—coast to coast and the name of our product is a household word. Why should we continue — spend — fst-0000000 — \$500,000 for advertising?"

Said lawyer number two:!!!!
"Yes, why?"

Said lawyer number three:!!?!
"Yes, why?"

And then continued lawyer number one: "By stopping our advertising entirely we — witti-cbuck-scrumpf-oh! — shall save \$500,000.00, thus increasing our net earnings to \$1,000,000!"

At this suggestion the three lawyers arose as one and shouted !!?!?lx sang !!?!?lx played ringaround-a-rosey. "Oh, why," cried they, "did we — r-r-rrrr — not

and then they ∘& 3 🞝 ∘

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International
Benjamin Franklin
Society
CONSTITUTION
BY
BY-LAWS

## Name:

HE Society shall be known as the International Benjamin Franklin Society. Its headquarters shall be in the City of New York. Chapters may be organized in other cities, as designated by the parent Society at New York.

## Object:

THE object of the Society shall be to perpetuate the memory and teachings of Benjamin Franklin.

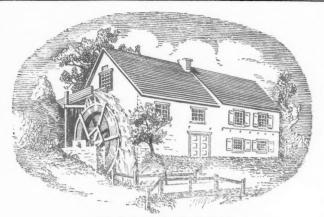
## The Franklin Crier

VOLUME II

AUGUST, 1926

NUMBER 10

EDITED BY JEROME B. GRAY



THE OLD RITTENHOUSE MILL
BIRTHPLACE OF PAPER-MAKING IN AMERICA
Courtesy Phila, Paper Trades Ass'n

## A LETTER FROM MR. WOOD

June issue," writes Mr. Robert F. Wood, Advertising Manager of The Autocar Company, "was true enough and normally intelligent. But, human nature being as it is, it may be that that 'In-order-to-Boost-the-Sesqui-50%-off' sign really stimulated business.

"Out here in Ardmore a young man of merchandising instinct has a typical small-town tobacco store and news stand. Recently the public authorities, with the diabolic impersonality of such beings, moved a big electric pole into the center of the public sidewalk immediately in front of my friend's

That inevitable BUT!



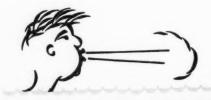






# Man Crierca





FRANKLIN CRIER MARCH

THE FRANKLIN

CRIER

for

NOVEMBER

1926



Franklin Printing Company
Philadelphia

ANTIQUE
LAMPS

SHADES

ALICE GRAY
410 N. Church St., West Chester
Phone 382-w



NO. 4

VOL. III

A MAGAZINE PUBLISHED MONTHLY IN
THE INTEREST OF DIRECT ADVERTISING
PHILADELPHIA · PENNSYLVANIA

February Mcmxxvii



## TWENTIETH CENTURY MIRACLES

T is amazing how many business men, advertising for the first time in their careers, anticipate nothing but spectacular results. They become obsessed with the idea that their initial venture into the business of advertising should bring them increased profits not alone far in excess of their appropriations but also enough more to provide them

cess of their appropriations but also enough more to provide them with an immediate and fat fortune. When the fireworks have finally been set off and the smell of powder has cleared, they leer menacingly about them and begin a definite siege against the power of advertising.

To talk them back into a new appropriation is as futile of results as to suggest to an inquisitive jackanapes that he stick the end of his finger once more into a cigar cutter.

The forces responsible for this greedy expectation are manifold but the one force most responsible is highly problematical. Some men in the advertising profession usually, and perhaps characteristically, blame the infant advertisers. "They should have known better than to expect the miraculous," these fellows will tell you.





## THE FRANKLIN CRIER

A monthly publication devoted to the interests of direct advertising

BEING

THE MIDWINTER OR HOLIDAY NUMBER

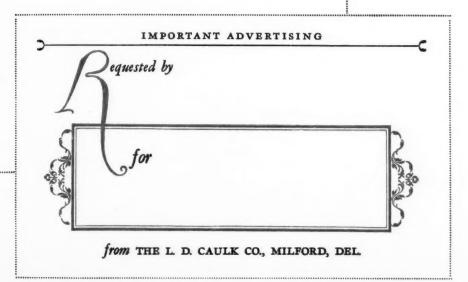
done into a Christmas Gift Book



PHILADELPHIA

Franklin Printing Company

Founded in 1728 by Benjamin Franklin



FOUR HORSEMEN RIDING CLUB, MARPLE DELAWARE CO., PA.

# THE CLUB AND ITS RULES

Revised February 2, 1927



FOUNDED 1922 INCORPORATED 1925

POST OFFICE ADDRESS: R. D. /1 MEDIA, PA.

Sale of

SANDWICH

AND OTHER EARLY AMERICAN

GLASS

AT 418 NORTH HIGH ST.

WEST CHESTER, PA.



OCT.

20

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22

23

MRS. PERCY S. DARLINGTON
MRS. BENJAMIN W. HAINES

The remarkable collection of specimens of fine printing on "Papers of Distinction," made by the Worthy Paper Company Association, Mittineague, Mass., and shown by them recently in New York and Boston, has been secured by us for the week of June 2d to 7th.

Included in this exhibit are examples of the work of many leading typographers and designers showing in great variety the latest productions in Booklets, Folders, Broadsides and Announcements, and offering a wealth of suggestions to the planner and advertiser of quality merchandise.

New creations in greeting cards and folders on Georgian, Roxburghe and Nubian papers are also to be shown.

You are cordially invited to view this collection in our Service Room on the fifth floor between the hours of nine and five.

> RAYMOND & MCNUTT CO. 815 WALNUT STREET

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

## Measures, Margins, and Other Things

One of the commonest errors we are called upon to point out in our examination of specimens submitted for review is the type page that doesn't conform to the proportions of the

paper page on which it is printed. While, of course, it is proper and essential that the lines of type should be the same length throughout the book or booklet - where all pages except, perhaps, the iast of each chapter are to be full - exceptions must be made when there is relatively little copy on some pages. This is particularly true when the text of such pages is more or less complete in itself; that is, when it doesn't continue directly from page to page.

The fault mentioned is especially frequent, and very noticeable, in school annuals which come to our attention. The size of the type page will be determined upon the basis of a full one and, with the measure decided accordingly, the copy is sent to the machine marked to be set the one measure throughout. When the makeup man gets it he finds

that the article about "baseball" fills the page comfortably, with pleasing white space and margins. He continues and finds the matter about "basketball" is only about one-third as long as that about "baseball," and, since it will not do to lead it out enough to make it the same depth as the full page, does the only thing possible in the situation. He places the group about midway up and down the page, blanking out above and below with quads or metal furniture. The result is a type page the proportions of which are not pleasing in themselves, and which, in addition, do not harmonize with the proportions and shape of the paper page. Because of the exceptional white space above and below such short pages the margins are thrown completely out of gear.

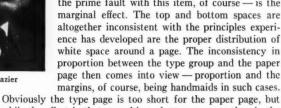
Copy should not be sent to the machine without being carefully considered and checked in advance. Matter which will fill a page, or almost fill it, and matter which continues from page to page — meaning full pages, of course — should be set in the standard measure of the book, which allows the proper and pleasing margins where the type pages are full. Special pages, however, should have special attention. Where the matter is considerably short of the amount required to fill a page, say half or less - maybe two-thirds or less if the work is particular and the best possible result desired - such matter should be set in narrower measure. This measure should be the one that will make the ratio of width to depth of the type page the same as that of the paper page.

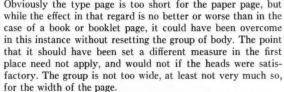
Nothing looks worse than ten or twelve lines of twelvepoint, for instance - say twenty-two picas long - somewhere about midway up and down a 5½ by 8½ inch page. But we see it many times in books and booklets, also in advertisements, where, of course, the same considerations rule. The excuse that

> might be made in the case of a book or booklet -i. e., that the text is set first; a flimsy one, however - can not apply in the case of an advertisement or item of job work. It is only an excuse in the case of books and booklets, however.

> The points heretofore made and one or two additional ones are illustrated by the folder page, reproduced as Fig. 1.

> The first thing that comes to the front - and the prime fault with this item, of course - is the marginal effect. The top and bottom spaces are altogether inconsistent with the principles experience has developed are the proper distribution of white space around a page. The inconsistency in proportion between the type group and the paper page then comes into view - proportion and the





Here the trouble could have been obviated by changing the arrangement of the display, which, as will be shown, would have improved that along with the proportions of the page.

Before proceeding, let us interpolate a point with respect to the use of italic characters to begin important words in the major display line, otherwise set in roman capitals. The effect is displeasing, as most readers of this department will appreciate. The contrast in direction - and the irregularity of the two kinds of capitals - are jarring, to say the least. A certain decorative value might be achieved by this practice if the italic capitals were considerably larger than the roman. The contrast of direction, already noted, is then less pronounced on account of the small size of the roman. The italic capitals would then qualify as initials - particularly if of the swash variety - which they do not in this case. The difference in size evident in Fig. 1 is only that of the customary cap. and small cap. combination. Another point aside from that of our topic is that an initial at the beginning of the text would enliven the page and obviate the effect of flatness now characteristic of it. But, getting back on the track, more of the up and down space must



J. L. Frazier

be occupied if the top and bottom margins are to be consistent with those at the sides. That is easy in this case, because the major display in Fig. 1 is too weak in proportion to the page and in consideration of its display importance. "Fall and Winter" might occupy the first line and the figures "1927-28" the second, as illustrated in Fig. 2. Other arrangements that would also accomplish the desired end are probable.

The signature, of course, is not necessarily too small, though we would like it better if larger, when it would have more display value. Signatures, however, are oftener set

## A Pressman's Tool Box By Paul L. Keil

Does the average pressman measure up to the standard of other mechanics as being properly equipped and having the proper tools on hand at the right time? A study of the conditions will show that far too many workers on the presses consider one home-made makeready knife as the only tool he needs and much valuable time is lost because a small but important tool is either misplaced or not on hand.

## FALL AND WINTER 1927-28

In making this our Sixty-fifth Semi-Annual Announcement, it is with much pride that we bring to your notice our Fall and Winter Line of SUITS and OVERCOATS.

We have assembled a mighty range of the season's novelties and staples, comprising colorings and fabric values that must appeal to your better judgment for profit taking. Our designers have brought out an exquisite array of models and our tailors have the working spirit that brings out the visualized ideal in clothing making.

You cannot conceive of a better balanced line of merchandise, materials, models, tailoring, and all within the popular price demand.

There will be suits at \$18.50 to \$33.50 with two pair of trousers.

There will be overcoats at \$16.50 to \$35.50 satin trimmed.

And, best of all, is that rare service, the teaching of which has been brought to us through thirty-two years of observation, work, devotion to our friends' needs and attainment of confidence.

Our salesmen will soon be on their way to submit the new season's offerings.

FRIEND & MARKS Good Clothes MILWAUKEE

April, 1927

Fro. 1

too large than too small. It is made to appear insignificant, however, because the three parts are on one line. The city is as big as the firm name, which is not proper. So we arrange this line into three, increase the size of the firm name a bit, with the result shown in Fig. 2. The form is not only consistent with the proportions of the page, but is much more effective from a display standpoint than Fig. 1. It is not undignified, a consideration here, apparently, since the treatment accorded the original item suggests the customer did not want a flowery, striking effect.

Our main object in recent issues has been to show improvements that can be made by simple means and with equipment at the disposal of the men whose work has been used as a basis. When we come across a form like this, or a school annual with lines throughout arbitrarily set the same length, we feel that too little thought is given the little advance details that mean so much in the finished work. Whatever one makes his living at is worth giving more thought than often seems evident.

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1927-28

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## FRIEND & MARKS

Good Clothes

MILWAUKEE

April, 1927

Fig. 2

Do not think that the type of pressman who has all sorts of tools on hand and is forever fixing something is being upheld; no, it is only being recommended that each pressman have his own tool kit like the mechanics in other lines. A neat tin box can be bought for a few dollars in which can be kept the following essentials: Makeready knife, one pocket knife, oil stone, pair gloves for washups, sandpaper, gripper wrench with small end filed for lifting up bale, pencils, rubber bands, set of patent guides, combination hammer, ink knives, small piece of brass rule for putting gum paper over quad guides, box of powder for hands, apron, soap, and towel.

BE ALWAYS GUARDED against a conduct of life or course of action that needs explanation and arguments to show that it is not wrong. The sun is its own argument that it is light, and a right conduct, also speaks for its own righteousness.— H. O. Rowlands

# Teaching Boys Printing at St. Joseph's House

By ROBERT F. SALADE



HERE are many unusual features about the school of printing for boys conducted by St. Joseph's House, Philadelphia. This house is in charge of Fathers of the Congregation of the Holy Ghost, but the various courses in industrial education are given by practical laymen. Although the school in printing is less than four years

old, it has already accomplished remarkable work in the way of training boys in various branches of the printing trade and

placing them in well paying positions. I recently paid a visit to St. Joseph's House, and through the courtesy of Alfred Sullivan, director of the printing department, was given an opportunity to see this department in operation under regular working conditions. I was greatly interested to see the boys in the different classes going through with their work in a most businesslike manner. It was plain to see that these boys were well provided for, and that every one of them was happily engaged in his particular work.

One little fellow held the job of greeting visitors to the printing department; another was busy at clerical work; still another was keeping time records. One group of advanced students was active in the composing room, while other groups were busy in the machine

composition section, the job pressroom, the cylinder press division, the bindery, and the ruling department. It was one of the most complete plants of its class I have ever seen, and I was impressed by the extent of the mechanical equipment. A spacious composing room with windows on two sides has well equipped type cabinets, compositors' stands, galley storage cabinets, a number of imposing tables, and the usual racks for labor-saving furniture, leads, slugs, rules, borders, etc. The machine composition room contains a linotype and a monotype keyboard and caster. The job pressroom has a battery of three Gordon presses of various sizes, a complete Miller unit, and a Miehle Vertical press. The cylinder press section is equipped with two cylinder presses. The bindery has a folding machine,

paper cutter, punching machine, perforator, work tables, and wire stitcher. The ruling room is equipped with the newest type of ruling machine. The stockroom carries a large assortment of the paper most used in the plant, and all of this stock is systematically arranged in bins and on shelves.

The entire printing plant has been enlarged and improved during the last year, and everything in it is now so arranged that work can be passed from the composing room through the other departments without loss of time. An expert instructor is in charge of each department, and the boys are given indi-

vidual instruction. For example, one expert is in charge of the hand composing room; another has charge of imposition; still another gives instruction in the job pressroom, and so on through all the other departments.

It is not the purpose of St. Joseph's House to turn out full-fledged craftsmen, but rather to train the boys as "two-thirders," or up to the point where they will be capable of taking positions in regular printing offices. Nor is it the intention of the "house" to train students as "all-round" printers. The idea is to make each boy a specialist in the branch of the trade to which he seems best adapted. For example, a number of boys are receiving instruction in job presswork only; another group receives instruction in cylinder presswork. Special courses of instruction are given

in the operation of the linotype and the monotype. All of the printing teachers employed are practical men. At the present time, two complete classes are held every week at the school, and after the students in each class have received a course of instruction extending over a period of two and one-half years, they are placed in first-class printing plants throughout the city to complete their apprenticeship. The Typothetae of Philadelphia is kindly coöperating with those in charge of the school in the matter of placing "graduates" in desirable positions.

It is important to note that in addition to receiving the two and one-half years course in printing, the students are also given a general education at St. Joseph's House, this being equivalent to the average high school education.



Alfred Sullivan, Director





Pressroom and Composing Room of the School of Printing for Boys at St. Joseph's House, Philadelphia

"The majority of the boys admitted to the school of printing are apt students," said Mr. Sullivan, director of the school.

"But on occasions where it is discovered that a student's inclinations apply to some other industrial occupation, he is removed from the printing department and placed in the line of industry he prefers to learn. We have learned by careful study that at least seventy-five per cent of the boys prefer the printing trade to any other trade, and that of the groups of

YEAR BOOK

ST JOSEPH'S HOUSE

HOMELESS INDUSTRIOUS BOYS

1927

Artistic Cover Designed and Printed by Boys of St. Joseph's House

boys placed in the printing classes only a few, or a small percentage of them, quit learning the printing business once they have started to do so."

It is interesting to know that the boys working in the printing plant of St. Joseph's House are paid a regular weekly wage. From this pay, however, a small sum is deducted and put in a savings bank to the boy's credit. Another small sum is placed in a special fund, from which the boy may draw essential sums at intervals, to be used for attendance at baseball games, football games, and other approved sporting events. By this system, which I think is one of the finest plans of its kind ever devised, each working boy always has a certain amount of cash for his own use at the end of each week. Then, if at any time he is in need of money for admission to some outside attraction, he may draw it from the special fund referred to. And, what is most important of all, when a boy leaves the house to make his way in the world, he is presented with a bank book that will give him quite a sum to draw upon. Not a few of the most industrious graduates have received a bank book showing deposits amounting to several hundred dollars.

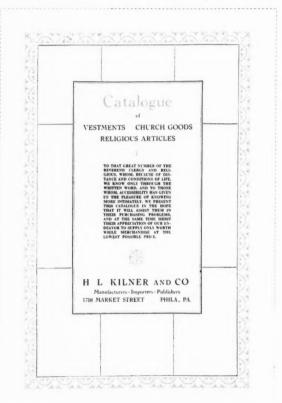
Here is another unusual feature of St. Joseph's House: It still remains a home for its graduates, even after they have left it to work outside. As a matter of fact, a considerable number of young men are now living at the house after they have taken up outside occupations. These men pay for their room and board at a reasonable rate. Another fact worthy of mention

is that a considerable number of graduates are now well known business or professional men. The Fathers in charge of St. Joseph's House keep in touch with the graduates, no matter in what part of the country they may be located. The records kept by the house prove that at least eighty-five per cent of the boys who graduate from the institution turn out to be good men, successful in industrial occupations, business, or in the professions. This is a splendid record, and one hard to duplicate by the universities and colleges in general.

Although St. Joseph's House is a Catholic institution, it is open to poor boys of any race or creed. At the present time there are several non-Catholic boys in the printing classes.

The boys are not placed in the printing classes until they are sixteen years old, nor are any of them sent out to work in other trades until they have reached the age of sixteen. Young boys, however, are admitted to the house to receive care and a regular school education. The entire house is open every day to visitors.

That the printing department of this house is being operated along modern business lines is evident from the following additional information on the subject: Advertising and complete service departments are among the important features



Full Page Ad. from Catalogue Produced by Boys of St. Joseph's House

of the shop. The printing department is sending out a great deal of direct-mail literature to customers and prospectives, under the direction of a trained advertising man. The boys in the printing classes are given a certain amount of instruction in the work of preparing advertising matter for a printing business. They also attend to the folding, addressing, and mailing of the advertising literature. The complete service department is in charge of a trained man who prepares typographical layouts, dummies, etc., for customers. The boys also receive instruction in this work.

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There is, moreover, an estimating department, in charge of a man who is capable of preparing estimates according to the standard cost system. Director Sullivan himself has taken a course in estimating, and in course of time expects to install the cost-finding system now being used by printing firms connected with the Typothetae of Philadelphia. A number of the boys are given an opportunity to learn at least the fundamentals of estimating.

Time sheets are used in every department of the plant, and every boy employed must keep an exact record of his time spent on every job he handles. This time-keeping system has been developed to such an efficient extent that Director Sullivan can at any time learn the progress made on any order. During the time of my visit he demonstrated this fact by suddenly stopping near a platen press in operation and asking the boy-pressman for his time sheet. This sheet was of light blue

bond paper and contained a printed form that would provide for seven different jobs. We found that the boy in question had marked the sheet, as to his time spent on several small jobs that day, right down to the proper point.

The same test was made in the composing room, where a white time sheet of bond paper is used, the printed sheet used by each boy providing for seven different jobs. Here again we found the time sheet asked for correctly marked.

Every morning, before starting work, each boy must obtain a daily time sheet designed for the department in which he is employed. At the end of every working day all the time sheets must be turned in to the office, and from these accurate records are kept of the total amount of time spent on each job. The complete records are filed away for future reference, and the information on them is of great value when estimates are to be prepared for new orders.

# How the "Monitor" Has Improved Typography

By SIDNEY S. WHEELER



O encourage greater interest in improved typography, to stimulate more thinking by the compositor, to analyze copy and interpret the intent and desire of the advertiser so that his message may be more clearly visualized in type by the reader, and to increase the value of advertising generally, are the purposes set forth at periodical

meetings of the advertising section of *The Christian Science Monitor* composing room, in Boston.

The general interest in these meetings is shown by the business manager inviting the men to meet in his commodious office, he remaining to hear the discussions and at the close expressing his appreciation of the interest manifested for better typography.

The layout man points out ways where the compositor can help both the layout man and the advertiser. It is shown why newspaper advertisers are now going to job offices to get satisfactory setups of their advertisements. It is contended that newspaper composing rooms would not lose this work if a more sympathetic attitude prevailed toward the advertiser, and if a proper analysis of his copy was made with a view to express the advertiser's purpose typographically.

The composing room foreman urges the need of more thinking by the compositor, stating that advertisements should be analyzed, first, to determine the class of readers to be reached, and second, the most appropriate typographic presentation to interest that class of readers.

In announcements to women there are two special items to make prominent, namely, that which is new and that which has been sufficiently reduced in price to be considered a bargain. In appeals to the ladies the refined faces of type and ornamentation should be used so far as possible.

It is also pointed out that typographical excellence is not the only qualification of a high-class advertisement. The main object of all advertising is to sell goods, therefore thought must be given to imparting a "selling punch" to all advertisements, especially "Sale Ads."

Particular stress is laid on the point of avoiding breaking the sense of the meaning in display lines by running an important word or words over into another line. This mistake is illustrated in two display lines in an advertisement that reads, "Spring wash" in one line and "linens" in another. For the purpose of instruction and discussion advertisements are clipped from the *Monitor* and posted upon a large bulletin board. On one side are the faulty advertisements and on the other side the best that have appeared in the paper. These advertisements are criticized and discussed.

Many times the compositor, by a change here and there in spacing, grouping, a type change or a change of balance, can improve, or at least brighten up, the advertiser's copy. Accordingly proofs are submitted to the advertiser with the advertisement set according to his instructions and in the specified space. At the same time another set of proofs is submitted which is believed to be an improvement on the first setup, with changes and necessary space to properly display to best advantage. In a majority of cases the advertiser will select the office ad. with the recommended changes and with increased space where the improved setup warrants it.

These points and many others are brought up at these informal meetings. Frankness is invited, exchange of ideas is encouraged with the result that improved typography is noticed, and the advertiser soon recognizes this coöperation and expresses his appreciation with additional business.

# Growth of the Composing Room Press By R. O. VANDERCOOK

The value of composing room presses to the printing industry is growing rapidly. "Composing Room Press" is a better name for the modern machine than "Proof Press." The proof press had been the least considered and the most crudely constructed of machine tools in the printing office. Now the composing room press is one of the most carefully built, and has set a standard of accuracy that all producing machines must follow.

With the modern press it is the duty of the proofreader to detect imperfect printing surfaces as well as typographical errors. In taking a proof on the modern press no effort should be made to make imperfect material "show up." All such defects can be caught in the first proof and instantly corrected. The buyer of careful printing knows when he gets his proofs that he is going to get a good job if the proofs are submitted to him without indentation of the sheet, and on the stock on which the job is to be printed.

# The Truth About the Halftone Process

By WILLIAM T. INNES



N the Open Forum department of the April issue of The Inland Printer I presented facts which should settle for all time certain questions of priority regarding the development of the halftone process. While exact sources of information were given, they are not easily accessible to the general public. I have, therefore, gone to some

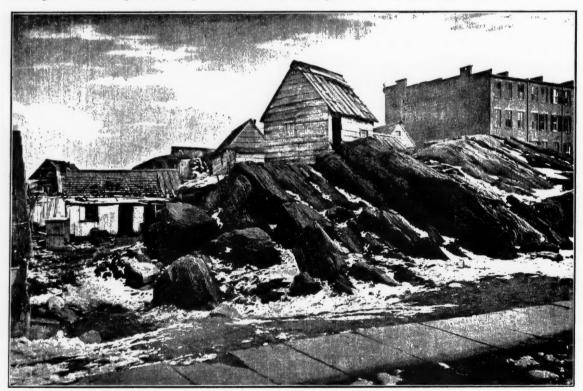
trouble to have reproductions made which will tell their own story. A brief summary, tersely put, may help the reader. Complete files of the magazines containing the original prints have fortunately been preserved in the "locked cases" at the Mercantile Library in Philadelphia, where they may be examined at leisure. The Canadian Illustrated News may also be had at McGill University, Canada, while the New York Free Library has files of the Daily Graphic.

The "Shantytown" halftone in the Daily Graphic of March 4, 1880, has been widely heralded as "the first dated halftone." This has been broadcast in newspapers, magazines, and lectures. The gentleman responsible for this propaganda has definitely claimed to be the inventor of halftone. Perusal of evidence submitted herewith will dismiss his claim. In addition there was nothing of value in the process used. It went into the discard. The statement was made that following the "Shantytown" print, the Graphic published similar halftones monthly as long as the alleged inventor was thereafter with the magazine—something less than a year. A new search,

page to page, fails to confirm this claim. The second and last, according to my judgment, appeared on September 23, 1880. More about this print later. The claim for double-page half-tones is without remote resemblance to foundation. Except for these two sporadic examples, the *Graphic* gave up halftones as a bad job from 1881 until the middle eighties, after Ives had permanently established his printing plates in the leading magazines.

After I pointed out that Mr. Horgan, the gentleman referred to, had worked under those pioneers in lithographic halftones, the Leggo brothers, the admission is now made by him that he had this contact. He was with them in 1874. Their halftones appeared during that year. Mr. Horgan says the Leggos never spoke to him of the process. Strange, he never saw the prints, either. Did he never look at the files of that interesting magazine?

The original of the "stove" print here reproduced was some years ago given to a mutual friend by Mr. Horgan and is inscribed "Made by Leggo Brothers in 1872." Compare it with "Shantytown," preferably under a magnifying glass. Mr. Horgan says Louis Levy told him that Leggo halftones had long before appeared in a Canadian magazine. Being a writer, why did he not look this up before claiming "Shantytown" to be "the first dated halftone"? By a slight effort he recently got in touch with the son of the inventor, William A. Leggo. This should have been done before, instead of leaving it to a later generation to dig up the early halftones.



"Shantytown"

This print has been widely but erroneously advertised as "the beginning of halftone" and "the earliest dated halftone." It is a single-line lithographic halftone from the Daily Graphic of March 4, 1830, made by Stephen H. Horgan to show one of the different lithographic methods which had been used by that magazine.

Accompanying editorial comment does not claim this to be the first appearance of the process. "Steinway Hall" had appeared over six years before.

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Steinway Hall

Steinway Hall

The first halftone appearing in any daily paper, and the first dated American halftone. The original is a lithographic cross-line production, 100 lines to the inch. This is a faithful reproduction, one-third size, no retouching. From the Daily Graphic, December 2, 1873. Done by Leggo Brothers, from a photograph by Pach.



Edward L. Wilson

The first used relief halftone printing blocks for use on typographic presses were invented and patented by an American, F. E. Ives. This was one of his early plates, when he was the world's only commercial manufacturer of them. He christened them "halftones." A line reproduction, dot-for-dot, from a print in Wilson's Philadelphia Photographer, June, 1881.



An Early Single-Line Halftone

Single-line lithographic halftone. Made by Leggo Brothers in 1872. Slightly reduced, line-for-line. Compare with "Shantytown."



H. R. H. Prince Arthur

The world's first commercial halftone, from a photograph by Notman. Lithographed by Leggo Brothers in the first issue of Canadian Illustrated News (weekly), October 30, 1869, Montreal, Canada, A 120-line cross screen was used. Half reduction, no retouching.

The publisher in this issue first announces the process.

As a last resort Mr. Horgan avers that as no former halftones appear to have been made through a "line screen slightly out of focus" or through a screen separated from the sensitive film, they could scarcely be halftones at all! Results seem to count for nothing, even though they are far superior to his.

In the editorial columns of The Inland Printer for February, 1927, a glowing word-picture is painted of William Gamble as a world authority on photomechanical processes. This is followed by a short quotation from Mr. Gamble in which he makes three statements. Each of them is, from an

authority, a blunder of the first magnitude. He says that the Horgan print of 1880 was the first halftone in the *Graphic*, that it was the first newspaper halftone, and that it was printed from a block (typographic relief plate). My inscriptions in the present article will set the gentleman straight.

There is another group of three which should not be passed without notice. While not vital historically, they savor of questionable ethics. I refer to statements regarding three prints which have been reproduced in THE INLAND PRINTER. One each in April, 1924, and February, 1927, in articles by or about Mr. Horgan, purport to be halftones from the Graphic of 1880. Experienced observers (I have had several on the job) positively place these as scratchboard work, pure and simple. There is not the slightest gradation in lines except where drawn in on the scratchboard. Highlights are dug out abruptly, without thinning of lines. The lines are also too clean for halftones of the period.

The third print presents a most amazing stroke—stroke of what, I leave to the reader. A print on page 67 of the April issue of The Inland Printer assumes to be a copy of a single-line halftone inserted by Mr. Horgan in the *Graphic*, September 23, 1880. A description is given of how it was made by copying a single-line screen "out of focus," etc., etc. Having personally examined, in search of halftones, every page of the

Graphic for its first ten years, I confess I was taken aback by the appearance of this print, it being a stranger to my memory, for I had found but ten halftones, nine of them by the Leggos. Upon checking back the reference there was indeed a print of the same subject, but so poor that I had not recognized it as a halftone! Comparison at once indicates the astonishing fact that, instead of this being a copy of the old print, it is an up-to-date, recently made, first-class halftone, done in single-line by the "optical V" process of Ives. That it is a new job from new copy is amply proved in many ways, most obviously by the new plate showing more of the picture than the old, to say nothing of the vastly different quality! An audacious joke in the inscription tells us it is a pure halftone. True enough!

Samples of similar pettifogging could be multiplied seemingly without end. The object is obvious enough. All the insignificant experimenters are trotted out life size, but the one great discovery which made halftone-making an exact optical science and a practical success is passed over in studious

silence by Mr. Horgan in his articles entitled, "Where Halftones Began." *The Fourth Estate* of July 31, 1926, cleverly states the case in a nutshell when it says, "Every one who has studied a landscape through a flyscreen has 'invented' the halftone, but the man who first applied the principle to the printing press is Frederic E. Ives, of Philadelphia."

Every halftone experiment before Ives was an eventual failure. His first process made the first successful cross-line relief plates for use on typographic presses (1878). His second process (1885-86) is in universal use. It made the halftone a



A Very Early Halftone of Exquisite Quality

The pinnacle of all pre-Ives reproductions. Leggo Brothers, in Canadian Illustrated News in 1872, surpassed themselves in just a few amazing prints. This is the best. Chance conditions which they were never able to reproduce probably account for the fact that their later work was far inferior. Cross-line screen, 120 lines to the inch, lithographed on rather rough paper. Dated February 17, 1872. Half reduction, no retouching.

practical thing, with all its tremendous significance in the world. Today Ives' direct and indirect contributions to printing, photoengraving, and advertising eclipse in importance the work of any other living man. Why not say so?

The ultimate facts appear to be these: Fox Talbot in England first proposed the halftone idea in 1852. Von Egloffstein in Philadelphia in 1865 was probably the first to use a ruled screen. William A. Leggo, of Montreal, made the first commercial use of halftone (lithographic) in 1869, and by the same method made the first halftone in a daily paper in the New York *Graphic* of December 2, 1873. Ives made the first halftone relief printing plate at Cornell University in 1878 and started the first commercial manufacture of plates in 1881. In 1885-86 he developed the "sealed screen" and the method of negative-making now in use. Max Levy in 1891 patented machinery for making screens. Their superb quality, plus Mr. Levy's enterprise, soon introduced halftones throughout the world.



By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Kurtz Brothers, Clearfield, Pennsylvania.—The illustrated four-page letterhead for the Unique Products Company is good; display and arrangement of the "spread" are quite effective. With display in Cooper Black, the Century Bold is not so good for the body as Bookman would be. Century is a harsh "modern" type, while the Cooper is best with a monotone face. As a rule, it is inadvisable to set text in bold-face, first, because it is not as easy to read as light-face and, second, because display can not be as effective against a bold body type as in contrast with light-face type. However, Cooper Black is the boldest of the bolds; hence bolder body styles may really should, be used with it. Therefore KURTZ BROTHERS, Clearfield, Pennsylvania.-Black is the boldest of the bolds; hence bolder body styles may, really should, be used with it. Therefore the Bookman suggestion. While it is the ideal face for use with Cooper Black display, Goudy and Cloister Old Style bolds are very good if bold-face type is desirable or perhaps essential. If the center halftone of the "spread" were lower the group of text in the center could be set a size larger; this point is made because the group seems too small for the "lead."

I. L. RUEBEL. St. LOUIS.—

J. L. RUEBEL, St. Louis.— Your request for information as to the propriety of the red brackets on the announcement of The Holly Shoppe indicates you read the item recently pub-lished in the "Typography" department in which the general use of such brackets was con-demned. One of the points of the article was that when brackthe article was that when brack-ets could qualify as ornament and did not conflict with the effectiveness of the display, they were permissible. On that basis their use is justified; in red they are ornament, and as the type enclosed is in deep green, a color of stronger tone, they are no handicap to reading the type enclosed. The form is well ar-ranged and effectively displayed; any improvement, in fact, would depend on the use of more pleasing type faces, although the style used is very good for the purpose.

Dunmire Printing Company,

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DUNMIRE PRINTING COMPANY, Altoona, Pennsylvania.— All of the specimens submitted by you are average grade commercial printing. The text page of the booklet program for the reception and ball at Jaffa Temple is unusually good. Although display has been sacrificed somewhat to exhain the informal what to obtain the informal arrangement of the cover, it is nevertheless quite satisfactory. nevertneess quite satisfactory.
As a rule, lines are spaced too closely on the cover. The blotter, "Printing at Reasonable Prices," on which the display is on the bias, is effective in attention value and satisfactory otherwise. Although we would otherwise. Although we would like it much better if the line "Printing" were in red only, your business card is good. Large sizes of type printed in one color and outlined in another

are unusually effective, but when small, outlining is a handicap to legibility and the two-color effect is not often pleasing.

G. E. Steelman, Cincinnati.— Most interesting

G. E. Steelman, Cincinnati.— Most interesting and effective of the items you submit are the envelopes for the miniature house-organ, McKee's Kopy. The one in which there is a background of rectangles in green would be better if the second color were lighter; being so strong, however, the type printed over it is hard to read. The envelope in which the type is printed over a band in color at the left margin is particularly effective. Blotters are very good in arrangement and display, some of them being quite unusual, but none reaches anyare very good in arrangement and display, some of them being quite unusual, but none reaches any-where near the same effectiveness in other features, and the reason is poor type. Your styles are mostly old ones, and by no means pleasing and effective. In short, if the forms were in good faces the work

rould rate high, even as arranged. Clearface and Cheltenham Bold condensed, the faces generally used, are far down the list of type faces as determined by merit. Caslon, Garamond, Kennerley, and mined by merit. Caslon, Garamond, Kennerley, and Cloister are top-notchers. Your talent in the use of conament and colors, and your ability in display and arrangement, should not go for naught on account of inferior type faces when, really, type is about the cheapest thing the printer buys. The Vanity initials are often very effective, but as often they are ineffective. This is the case when the space does not conform with the shape of the letter and when the letters are unshapely, as certain of them are. The "Y," for instance, is excellent, but the "H" is poor and ill-shaped, at least considering conditions under which an initial is used.

Ralph W. Weber, Chicago.— Specimens executed in the office of TenBrook-Viquesney, mostly pieces of direct advertising, are of exceptional merit in all respects. Some of the most striking envelope enclosures and folders we

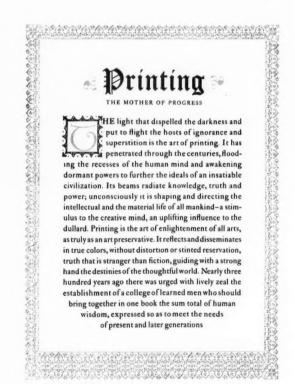
velope enclosures and folders we velope enclosures and folders we have seen in a long time are included in your package. Colors are effectively used and the presswork, particularly on the process color specimens for Maxwell House coffee, is excellent. Outstanding among the speci-Outstanding among the specimens submitted, for one reason or another, are the letterhead for the Baptist Young Peoples Union, the booklet "Service From the Trade Lanes of the World," and the Root Store "Fall Fashions" enclosure.

CUNEO PRESS, INCORPORATED, Chicago. — "Better Bookmaking," a folder announcing the association with your company of Douglas C. McMurtrie, the well known expert in books and

of Douglas C. McMurtrie, the well known expert in books and typography, is excellent.

BAWDEN BROTHERS, Davenport.—The folder, "Fireside," is effective in every respect and wholly fit for the purpose, which is about all that need be said of anything.

MICHAEL H. SPANGLER, Man-MICHAEL H. SPANGLER, Man-heim, Pennsylvania.—The Lau-caster Motorist for March com-pares favorably with average publications of the kind and is well printed, although it could well printed, although it could be greatly improved by a few changes. First, we do not think the title on the cover is large or strong enough, particularly since there is considerable other copy and illustration. The weak point on the inside pages is the border. While one style is used throughout, which is commendable, the one style used is both unpleasing and too weak. Borders of pronounced repeated units are distracting because each unit attracts individually. each unit attracts individually. One of the essentials of good typographical display is to keep the number of these forces to the minimum number. If plain one-point rule, maybe parallel rules, were used as border



Broadside, 12 by 16 inches in size, and printed in red, green, and black on white antique laid stock, that is eminently worthy of a frame and a place on any printing office wall.

By J. Fred Christian, U. T. A. School of Printing, Indianapolis.



THE COMPLAINT OF A TYPE FOUNDER
A.D. 1502



TO HIS SERENITY, THE EXALTED SENATE, GREETING

HEREAS.ALDO ROMANO HAS DWELT in this city for many years and here, with God « Support, has printed many books of Greek & Latin, at his great expense and labor, (for be it known, the

Handsome "keepsake" issued to local members of the American Institute of Graphic Arts when they visited the plant of the Ludlow Typograph Company at Chicago recently. The container (at the left) is a yellow decorative paper on which the label, imprinted with the mark of Aldus, is pasted. The reproduction at the right is the first text page of the keepsake itself, an eight-page booklet, the copy for which is "the petition of Aldus Manutius to the Venetian Senate on the Seventeenth of October, 1502, imploring legal protection for his types," etc. The item is composed in the beautiful Ludlow True-cut Caslon. This company has kept pace with the other agencies in bringing out new type faces, both as to numbers and excellence.

throughout, the advertisements would be improved at least fifty per cent. Where Caslon and Goudy Bold are used for display the advertisements are satisfactory on that score, but other faces used are

not nearly so satisfactory in comparison.

W. W. Graham, Tulsa.—The booklet-program for the installation of the memorial organ is excel-

for the installation of the memorial organ is excellent. It is more commendable because, aside from the design of the unusually attractive and effective cover, the work is by students of the printing class. Here and there spacing is too close around the heads, as it is also on the excellent title page, but, on the whole, the workmanship measures up to the standards of the better commercial grade.

P. C. PORTER, Hamilton, Illinois.

— Except that the firm name is somewhat too close to the rule

somewhat too close to the rule above, thereby creating an effect of crowding, the Taber Lumber Company letterhead is good.

THE ORANGE PRESS, Winter Park, Florida.—The booklet advertising your city as a resort is excellent. The cover is striking and attractive, and the work on the halftones throughout the text is above any reproach. A little more space around proach. A little more space around the heads would help, and they would be more striking in contrast against the roman text if set in italics. For reasons of convention—also to make the opening more —also to make the opening more lively — the heading on the first page should be larger. The booklet accomplishes its object, because it creates a desire to go to Winter Park.

THE BAUER TYPE FOUNDRY, New York city.— Specimens executed in type faces cast in your foundry in type faces cast in your toundry in Frankfort, Germany — notably the Bernhard Schönschrift — are strik-ing and attractive. The folder with your firm name as the title, fea-tured by an illustration of a wolfhound against a red ground on the front, is unusually effective. The large number of specimens now being received from discriminating typographers, executed in this char

acterful cursive, is complimentary to them and to the house of Bauer. The several handsome specimens you sent us are of the highest grade and are much appreciated.

LUCIEN TROSCLAIR. Plaquemine, Louisiana.-Your letterhead, printed in red on yellow paper, is not at all good, and the color scheme is one fault. If the design were a good one, however, that fault might be of little or no consequence. We have seen letter-

heads that scored despite that "catch-a-fellow" color combination. The lettering is altogether too crowded, both with respect to the spacing of lines and the groups in the design. The line "Printing" in extended block-letter type is too decided a contrast with the outlined and condensed lettering of the name. The fact that the form is composition embossed, in connection with the closeness of the spacing — par-ticularly of the smaller size lines places a great strain upon the read-

's eyes.
The Stamford Press, Stamford, New York.—Text pages in the February issue of your house-organ are excellent; the cover, in comparison, is no more than satisfactory, if that. The lettering of the title is very crude; it lacks in grace and display merit; the two lines of type underneath are decidedly crowded. If the

neath are decidedly crowded. If the type to appear on this cover is always to be Caslon, the two lines mentioned and the lettered name should be of a harmonizing style.

G. M. Daggett, Corning, New York.—While your letterhead is excellent in arrangement, and pleasantly informal to a degree, the fact that the bulk of the design is printed. that the bulk of the design is printed in light brown, toning in with the color of the paper, is a weakness because the type is not clear enough and because the second color (red) is relatively too strong in tone. The red seems to stand out in front of the brown. When several colors appear in a job the difference in hue is all there should be — the tone

ratual Ludiow is an there should be close together. The values should be close together. The program for "The Upper Room" is likewise excellent, from a typographical standpoint, but here again one of the colors is too weak, even considering it is used only for ornament, for which a color may be weaker than when wed for critical type.

ornament, for which a color may be weaker than when used for printing type.

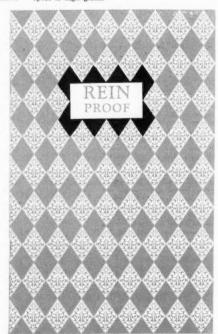
Hyde Brothers, Marietta, Ohio,—"The Best Market City in the World," meaning Marietta, of course, is an exceptionally fine booklet. The cover is unique and etabling Workmachin in grays to. is unique and striking. Workmanship in every respect is high grade

Through the courtesy of the Council of the Grotier Club the fifth annual exhibition of the FIFTY BOOKS OF THE YEAR by the American Institute of Graphic Arts will be held in the gallery of the Grolier Club at forty-seven East Sixtieth street, New York Members of the Grolier Club & the Institute are invited to attend the private opening view at 8:30 on the evening of Wednesday, May 4th An address will be delivered, illustrated with lantern slides of some pages from the fifty books

Characterful and attractive announcement printed in black and yellow on fine quality laid stock. The italic type face is Bernhard Schönschrift, the product of the Bauer Type Foundry, Frankfort-on-Main, Germany, which, by the way, has recently established a branch in New York city.

EXHIBITION WILL BE OPEN TO THE PUBLIC FROM

10 to 6. MAY 5 TO JUNE I INCLUSIVE, EXCEPT SUNDAY



One of the best printers' house-organs of today is Reinproof, by the Rein Company, Houston, Texas. The covers are invariably refreshing and distinctive, often striking. The original of this design, printed in deep olive and yellow on white paper, is one of the most striking we have seen.

SAMUEL E. LESSER, Orange, New Jersey.—Your work con-tinues excellent; you have the knack of creating a certain pictorial effect sometimes by clever use of ornament. In this you have made a marked advance; when we first examined your work years ago you used too much decoration.

THE REINECKE-ELLIS COM-PANY, Chicago.—The catalogue for The Simmons Company is excellent in every detail. The cover of orange stock is very striking and the large halftones, some in colors are constitution.

striking and the large halftones, some in colors, are exceptionally well printed.

UNITED AMERICAN METALS CORPORATION, Brooklyn.—Your house-organ, Heavy Stuff, is readable and attractive; also well made up and printed.

PERRY HIGH SCHOOL PRESS, Pittsburgh.—The lines of the heading on the wall card bearing the "James Whitcomb Riley" poem, by Edgar A. Guest, are much too closely spaced. The effect of crowding is unpleasing. The yellow in which the border effect of crowding is unpleasing. The yellow in which the border is printed is too light; it is also of a hue that is not pleasing. In view of the fact that the title is in red, some tint of a cold color—green or blue—would have been better than yellow or any other warm color. The effect of red and yellow together is cheap; besides, the effect is too warm. Warm colors should be used with restraint; a touch is usually all that's necestouch is usually all that's neces-sary. There is too much margin on the right side of the poem

where the lines are of irregular length. The ends of the longer lines on the right should come closer to the border than the beginning of the lines at the left, where, of course, all lines are flush. Other specimens are more satisfactory in arrange-

A·I·G·A

THE CHICAGO CHAPTER OF THE American Institute of Graphic Arts unces an exhibit of fine printing produced in Chicago since January 1, 1926. Entries of booklets, broadsides, folders, letterheads, labels, books, and other forms of typographic printing are hereby invited.

Entries will close on May 9, 1927, and the Exhibit will open in the School Exhibition Room at the Art Institute on May 24th.

One example of each piece of printing submitted should be forwarded not later than May 9th to Paul Ressinger,



. . . Properly applied the power that sells goods is as sure as the law of gravitation. To sell goods you have to persuade the prospective buyer that the goods are more desirable than is the money he pays for them. Having done that, a sale follows as naturally as a weight falls to the ground.

. . All advertising is intended to do this. The kind of advertising that does it is based on the right sales idea made effective by the forceful use of right words attractively presented.

... Attractive presentation is achieved only by printers who have

An announcement page unusual in two respects; first in the use of the initials of an association's name as display and, second, in the employment of the novel and characterful type face. Eve Heavy, distributed in this country by Continental Typefounders' Association, New York city.

Another folder that is distinctive and effective in attention value in consequence of the rainbow effect at the top and the irregularity of the display line. Note the way paragraphs are marked with three periods. The original is in black and green on India tint antique stock. By Marion S. Burnett, Chicago.

Amfere Schrifte

Baueriche Gieberei **Srankfuri** am Main

me-Wirkung sind you hervorragenden Künstlern entworfen. In der Hand des geschulten Setzers werden mit ihnen große Erfolge er-zielt. Der Blick eines jeden Geschäftsmannes, des ciligen Zeitungslesers, jedes Interessenten wird auf der mit unseren Schriften gesetzten Anzeige haften bleiben. Der Erfolg des Inscrates ist damit gesichert, Ihre Kundschaft zufrieden und zu weiteren Inscrat-Aufträgen geneigt. Darum bevorzugen Sie stets unsere Reklame-Schriften.

A specimen display from a large type portfolio of the Bauer Type Foundry, Frankfort, Germany, characteristic of the distinctive style prevailing in that country. The faces are named Extrafette Bernhard-Fraktur and Fette Bernhard-Antiqua. Here's an idea in effective layout that almost any typographer may employ occasionally.

ment — most of them are very satisfactory in both arrangement and display — but the types you have, an antiquated and unpleasing Old English and the

Century roman, are unsuitable for programs, cards, and the like. These forms require type faces of more grace and beauty in design.

The Madras Mail, Madras, India.—The booklet in which numerous large halftones are printed is commendable in view of the limitations of your equipment, your own initial inexperience in the art of engraving, inexperience in the art of engraving, and your native help. Even as the plates are, and as made ready, the result would be commendable if a smoother stock were used. When dull-coated stocks are used plates, are specially etched — deeper, that is — and more work and care are expended on underlaying and overlaying. The fact that you do not do bad presswork is indicated by the type pages, on which makeready is even, the pressure about right—that is, not noticeably too heavy is even, the pressure about right—
that is, not noticeably too heavy—
and the ink-flow well regulated.
Curiously, these type pages are
printed on a more highly finished
paper than the halftones. The cover
is striking in design and rather unusual and commendable in layout.

The Witherite Time Without the page of the

The Waterville Times, Waterville, New York.—Your booklet, "The Cherry Valley Turnpike," issued to advertise the famous road between Syracuse and Albany, is well exe-cuted in all respects and wholly cuted in all respects and wholly appropriate for the purpose. The cover, drawn by A. Osborne Mayer, a local artist, describes pictorially various incidents which have happened along this route. The color and varnish on the cover suggest the appearance of an old canvas, and the center spread is an accurate map of the territory. The presswork

on the halftone illustrations is good.

J. F. Widman & Sons Company, McGregor, Iowa .- Except for one

detail your new letterhead in Goudy Hand-tooled is satisfactory. That detail is the underscoring of the line "Printers and Binders" with a parallel rule. Underscoring is not dignified, hence unsatisfactory on a letterhead. We grant that in view of the size of other lines, particularly the address, the line in question is relatively too weak, but the address is question is relatively too weak, but the address is too large. Additional emphasis, however, would have been more satisfactorily given by setting the line in italic, by printing it in color, or by setting it in the heavier companion face, Goudy Bold. If one of the changes suggested were made, and if the names at the left were set in an old style face—preferably one like Goudy Old Style, Kennerley, or Cloister rather than a "modern" style—the design would be excellent. The package label in dark and light blue is quite striking, an important attribute in an item of that kind.

WILLIAM E. CONPELLEY, Detroit.—The stuffer.

WILLIAM E. CONNELLEY, Detroit.—The stuffer WILLIAM E. CONNELLEY, Detroit.—Ine stuner, "Heat," is rather striking in arrangement. It would be improved, however, if the lines of the heading stepped to the right were spread out somewhat so they would tend more directly toward the lower right-hand corner. This, in itself, would contribute toward a more pleasing distribution of the white space. The group at the top and right side would be better if the initial were roman instead of italic and if, also, the italics were of larger size. It is hard to read. Setting the lines in larger size would also take up some of the white space on the right side, which is awkward because it is not balanced by a corresponding amount on the left. The de-

sign as a whole, however, is snappy and graphic.

Moser & Cotins, Utica, New York,—"The
Tale of the Treasure Chest" is an interesting and
attractive booklet. The cover is unusually good, the title appearing in a panel cut-out of the halftone illustration of a portion of the first page of a paper issued April 20, 1813, which provides the base for the all-over design. Inside pages are set off by ample margins and the text in Kennerley type of legible size creates a pleasing appearance

FRED L. DRAGER, Flandreau, South Dakota.— Except for one point, the letterhead for the *Enter-*prise is excellent. The name of the publisher should have been set in upper and lower case of the italies instead of altogether in caps., which do not look well. The regular comma, instead of the hyphen and extra space between Mr. Levin's name and the word publisher," would likewise effect an improvement.

THIS SPECIMEN IS A REPRODUCTION OF A PAGE DE-SIGNED BY PLATO DE BENEDICTIS IN A BOOK WHICH BEARS HIS COLOPHON AS PRINTED BY HIM IN 1493

Enedictine Book is the lighter counterpart of Benedictine, a

face derived from the types of Plato de Benedictis, an Italian master printer of the fifteenth century, who is known to have produced thirty-three books between the years 1487 to 1495 Its origin thus traces back to the days immediately preceding the discovery of America, the period of the Italian Renaissance, when artists and master craftsmen were creating beautiful things under the inspiration of classic architecture, fine manuscripts and paintings from that great storehouse of art in which they worked. The classic character of the face is particularly apparent in its capitals. The characteristics of lower case letters are derived from manuscript technique. Linotype designers have been highly successful in preserving the beauty of form and distinction of the original letters, at the same time adapting them to the needs of printing processes of today (Abook printed by Plato de Benedictis forms the basis upon which this page is designed. It is as nearly a true reproduction as modern conditions and circumstances permit. The unit of enlargement is two and one-quarter times the original. Measurements show the original type to be approximately thirteen points so that the regular thirty-point face is used in this specimen The leading is five points or one-sixth the body size which appears to be Benedictis' rule. Characteristics which present themselves upon examining the original show the headings ran in all caps of the body size either squared or inverted pyramid in shape; initial letters, hand painted, extend beyond the line of type. The first letter following the initial was the only one set in cap, the remainder of the word being in lower case. Margins place the type panel well into the binding and upper corner of the page, each of these being one-half the outside margin. Benedictine Book is a book face having an individuality of freedom ed by practically no other type. This should make it highly desirable to those who wish to produce books of real beauty and grace

A Fifteenth Century Face

Calligraphic

True Reproduction

Style Characteristics

A Graceful Face LEONARD F. CUMMINGS, New York city.—The large gap of white space between the type of the text and the calendar at the right on your February blotter is bad, and the ornament that was thrown into the gap only makes the effect worse, for it is very unpleasing. Those lines alongside the calendar should have been longer. If they were, and a larger initial were used—which is really imperative—the first paragraph would be about the same depth as the calendar cut and the overhang of the final line could be obviated. This would entail and permit more space around the cut at top and right, where it is needed. The use of the ornaments at the end of the final line merely clutter. As the signature at the bottom is crowded, the space that could be saved by the plan outlined above would permit of more space just above it; the second paragraph could be moved up. The ornaments at the end of the last line of this paragraph are just as bad as those at the end of the first, and the red ink on the gold stock doesn't make the signature at all clear.

H. G. Holley, Kalamazoo.—The several issues of the house-organ Tackle are well above average for this class of work. The covers developed out of photographs, halftones of which cover the whole page, with the lettering double-printed or tooled out and printed in a second color, are beyond the least reproach. They are particularly suitable, being out-of-door scenes, for the publication of a manufacturer of fishing tackle. To find fault with this excellent publication would be carrying criticism quite too far. Economic considerations must prevail, and on that basis these publications are quite good enough.

KIRBY M. EVANS, Grand Rapids.—The prizewinning letterhead for the local craftsmen's club is effective, particularly as to layout and colors. We dislike the Copperplate Gothic in which the slogan line across the top is set. True enough, it is a contrast to the other type and, so, is effective from a display standpoint. But it is inharmonious and unpleasing, hence hardly suitable for the stationery of printing craftsmen. The main group of three lines, two of which are in the handsome Goudy Hand-tooled, are a little too close to the ornament above; the effect would be greatly improved if this group were lowered six points.

Striking page from broadside by the Mergenthaler Linotype Company demonstrating the possibilities of the linotype in the composition of large sizes. In the Benedictine face, the page is representative of the work of Plato de Benedictie, after whose work it was adapted. Similar folders were issued on the Garamond, Cloister, Caslon, and Bodoni faces, all of which are among the best present-day styles, whatever the source. The page size is 19 by 25 inches.

J. H. Prior, Chicago.—The several items of political advertising you sent us are quite out of the ordinary. They are of a type of publicity usually quite cheaply done, and without taste, so your own work on the interesting, attractive, and unusually well printed booklets, "History and the Volstead Act" and "The Work of M. J. Faherty" is distinguished. We hope sometime to make a more extensive reference to this work.

A. J. HARKENRIDER, Fort Wayne.—The blotters you submit are excellent in every respect. The one having an illustration of a mountain and lake is especially attractive; of the two colors of stock on which this one was executed we prefer the gray. If we must say something to justify your own statement that they are not all they might be, let it be said that the Packard type in which the blotter titled "Just a Touch" is set is not a legible face, especially in the smaller sizes such as you used. This item, however, is otherwise quite striking.

R. H. PEPPIN, Oakland.—Your business card for the Paramount Press in unusual and effective; in

R. H. Peppin, Oakland.—Your business card for the Paramount Press is unusual and effective; in fact, it is about as novel an item of the kind as we have seen.

THE DEXTER FOLDER COMPANY, New York city.

—The Dexterline, your new house-organ, promises to become one of the most widely read publications of manufacturers in the printing field. It is very attractive from a typographical standpoint, clean-looking, and quite apparently easy to read.

ALEXANDER ROBERTSON, Lubbock, Texas.—Specimens of ruled work submitted by you are high grade; the fitting and justification are excellent.

ting and justification are excellent.

J. P. SULLIVAN, Detroit.— All the small cards and blotters you submit are good, some of them being unusually characterful and distinctive in arrangement, and, being well displayed, they are also unusually effective in attention value. Only one minor point requires adverse criticism. Cut-off rules as used in the blotters, "The Noblest Anthem" and "Paper, Ink, Type, Presses," are without real purpose; the need for them is imaginary. The one at the top of the small group in the item first mentioned may be said to have a better excuse than the others. In any case the white space between the groups and the difference in size of type supply sufficient separation. The business card for Ed. Powers is a cracker-jack; it has a purpel.

HARRY SCHEDIN, Minneapolis, Minnesota.—"Brief Thoughts About the Daily Problems of Life" is a distinctive and pleasing folder, although the green is just a trifle too light, especially for the initial on the first page.

## AN EXHIBITION OF RECENT EUROPEAN FINE BOOK & COMMERCIAL PRINTING



LOANED BY THE TYPOGRAPHIC LIBRARY OF AMERICAN TYPE FOUNDERS COMPANY

Poster in the German "modern art" manner which enjoyed quite a vogue in America for a short time some years ago. On occasions it is very effective, as this specimen from the Cleveland (Ohio) Public Library illustrates. The original is in black and green on white paper.

MORTON BLISS, Rockford, Illinois .-Morton Bilss, Rockford, Illinois,—
We will be truthful, as you request—
always are, in fact—although we make
allowances, of course, for a man's equipment and consider what the maximum
of his possibilities are in rating his
work. Your letterhead is unusually good — particularly effective, in fact. The same goes for most of the blotters, although some of them are short of although some of them are short of what they should be, even considering the equipment you have. Curiously, perhaps, the fault in most cases is due not to lack of equipment but to the introduction of something that might introduction of something that might be left out, as, for instance, the hyphens at the ends of the line "Speed" in the blotter so titled. Outside of this, the item in question is the best of the blotters. If the green were stronger and the red weaker—and, furthermore, if white paper had been used—the "Santa Claus" blotter would be excellent. In color printing, one color should not be so much stronger in tone that it stands out in front of the other or others—that is, seemingly, closer to the eyes, as the red does here. Remember that a deep color stands out stronger than a light one, as a rule, also that some colors in full value, for example, purple, stand out more than others in full value, as, for instance, yellow or orange. Study the advancing and retiring qualivalue, as, for instance, yellow or orange.
Study the advancing and retiring qualities in color. The lighter colors should be used for printing the heavier and bolder items in the display. The color for the border in the blotter titled, "Little Things," is entirely too weak, hardly visible, in fact. When it comes to the use of a color so weak that it scarcely shows, better save the run on the press. The border around "Our Hobby" is also too weak, but less so; except for this point, it is very good. The one with the portrait of a little child is as good as it need be.

LAWRENCE E. MCROSSIN, Philadelphia.—The menu for the annual dinner of the Philadelphia Sporting Writers' Association is original in treatment and excellent typographically. The announce-

Sporting Writers' Association is original in treat-ment and excellent typographically. The announce-ment is also very good, although if the groups at the top were spaced a little closer together, and the text group at the bottom set in a narrower measure, we are sure the effect would be better.

and with the originality to tell our story in so striking a way that it will ride high on the ocean of present-day advertising." This agency believes in sound merchandising, in advertising that produces Action, and in hard work under the immediate control of the principals Our We need a organization serves eleven manumedium sized Asencu facturers, seven of whom are the leaders in their field "that can give the close personal "attention that our account deserves Hommann & Carcher ... "-big enough to give us thorough-"going, all around agency service-

From an attention-arresting standpoint this spread from a folder by Hommann & Tarcher, New York city, swings a "wicked right" and merits the term its producers apply to their advertising, "dynamic." It is not so satisfactory after that; in fact, it doesn't make reading appear an inviting prospect. The type face is the German Bernhard Schönschrift.

AMERICAN LUTHERAN PUBLICITY BUREAU, New York city.—As one of the stated objects of the American Lutheran Publicity Bureau and its official organ, The American Lutheran, is to promote a better grade of church printing and create a more favorable sentiment for dignified church publicity and advertising, we commend your work. The speci-mens submitted bear evidence that you are getting

I bear evidence that you are getting results, too, inasmuch as most of them are very satisfactory. Their outstanding weakness, in fact, is in the character of the type equipment, most of which is rather old and worn, and particularly because few of the better, later styles are employed. Among the details of workmanship that affect the work adversely, crowding of lines is most pronounced, although spacing between words is often too wide. An unusually good specimen is the booklet on the dedication of Grace Church at Jersey City. This would be excellent if the red were not quite so deep and purplish, if, in be excellent if the red were not quite so deep and purplish, if, in fact, it were a bright vermilion. The folder, "Beautiful Lutherland," is likewise high grade.

L. L. LEACH, McArthur, Ohio.—

If some good, up-to-date roman dis-play face had been used for the display and a light-face of quality for the body, the folder "Modern-ized Shop Equipment" would be very good. Display and arrangement very good. Display and arrangement are wholly satisfactory. Copperplate Gothic is suitable only for commercial stationery—letterheads, business cards, and the like—and there only because it is an imitation of copperplate engraving, particularly since much stationery is "engraved." The style is wholly unsuited in appropriate style and graved. The style is whonly unsuited in appropriateness, style, and legibility for advertising typography. The Revolvo circular is poorly printed; there is so much slurring that it would not score, even if typographically correct. While the display and layout are only com-monplace, these features would be

considered acceptable if other details were right. Exceptional word-spacing and the use of so many display lines in italic capitals obviate any possi-bility of characterizing the item right. The lines of display on the title page are too closely spaced especially considering there is much open space in the page.

STEPHENSON, BLAKE & Co., London.-We appre-STEPHENSON, BLAKE & Co., London.—We appreciate the copy of the specimen book on your Mazarin type face, which is a good one and full of character. The excellent specimens of display that appear throughout and show the style at work will doubtless stimulate most of those who receive the book to do better work, also to buy the type, which is shown to such excellent advantage. The title page is reproduced.

which is shown to such excellent advantage. The title page is reproduced.

CARL A. Bundy, Los Angeles.— In(k) spirations, No. 77, subtitled "The Miracle," is an attractive and interesting booklet. The theme of the text, which is planned to advertise your service as a printer and producer of direct advertising, is based on the spectacle "The Miracle." The first article relates of that giant production, the next is titled "The Miracle in Wine," and the third, wherein you make your own soore, is titled "The Miracle in Ink." The center spread, covered by a process illustration of a bed of ranunculus, is very striking. We can easily visualize how really effective it must have can easily visualize how really effective it must have been on the cover of a catalogue for a nurseryman.

Brown Publishing Company, Blanchester, Ohio, Brown Publishing Company, Blanchester, Ohio.—Your portfolio, "Printing," is quite satisfactory in general. The cover design is printed somewhat too low on the page and the lines are quite too closely spaced, particularly the two smaller lines of caps. just above the cut. The inner pages, with the possible exception of the last one, are also good. The lines of the head on this page are spaced too closely and the rule in color is likewise too close to the line above.

GUS. W. SCHEFFLER, Akron, Ohio.—We com-

GUS. W. SCHEFFLER, Akron, Ohio.—We com-mend your ingenuity in using the same cuts on

mend your ingenuity in using the same cuts on two successive Christmas greeting folders and getting such a different result. Both are very good.

Parry Printing Company, Oklahoma City.—While all the specimens you submit are average in arrangement and display—the workmanship of typography—they fail because the type faces are not of good design. One can not do fine work with poor or mediocre types. Better get a good series in the full range of sizes.

## MAZARIN

A Series of Old Face Types

from six to seventy-two point with intermediate sizes in process of completion



from the Letter Foundry of Stephenson, Blake & Co. Ltd. Sheffield & London

Title page of handsome type specimen brochure by the letter foundry of Stephenson, Blake & Co., London, composed, of course, in the type face named and advertised.

Graphic Studios, Boston.—Your folder announcing the appointment of Mr. Nichols as manager is characterful, striking, and attractive.

acterful, striking, and attractive.
ED. DULAC, Quebec, Canada.—
For a mail order general merchandise catalogue the one for Jules
Gauvin, Limited, is satisfactory
from a printing standpoint. The
drawings, however, are below average, even for work of the kind.
The figures are stiff and the faces
expressionless.

expressionless.

The Windoor Press, San Francisco.—Your brochure, "A Catalogue of Books Printed in Editions De Luxe by the Brothers Johnson," is a handsome piece of work. The cover and title pages are among the most beautiful we have seen. Linespacing of the text, in our opinion, is carried just a bit too far from the standpoint of appearance. There is no discounting the fact that the text is eminently readable, a factor in that being the wide line-spacing. A personal dislike for lines set wholly in italic capitals, which we have found is shared by most people, makes the running head rather insentief of the property of the second of the process of the property of the process of the proce

unsatisfactory.

JOHN A. ATKINS, Christchurch, New Zealand.—What your work lacks of complete effectiveness is due, for the most part, to the type faces you employ, none of which is high grade. Some, notably the line in which the name in the A. D. Marsden letterhead is set, are positively ugly. Among the good fonts you have — which, pending your ability or desire to get better ones, we will suggest that you use wherever possible — are Bookman, Cheltenham Old Style, and a highlighted roman similar to our Gouldy Hand-tooled. If none other than these faces were used the work you submit would be good, as display, arrangement, and the details of composition are excellent. In fact, one has to look past the unsatisfactory types — something difficult to do— to visualize what the work would

to visualize what the work would be in good faces. The average person will not do that; hence your work doesn't establish the reputation that it might.

HARVEY MEYERS, Ortonville, Minnesota.—You should feel proud of the letterhead for the Style Shop. The arrangement is excellent, the type faces are pleasing, and the display is dignified and effective. The red is so dull it appears that the fountain was not thoroughly cleaned before it was put on. The impression is also too weak. Outline faces in small sizes like the line "An Allied Clothier Store" usually fill up. Even though they do not, the open space is so small it doesn't show. When it comes to small sizes, solid letters are preferable. Small, open-face types, furthermore, look to be weakly printed,

space is so small it doesn't show. When it comes to small sizes, solid letters are preferable. Small, open-face types, furthermore, look to be weakly printed, even when well printed.

JOHN T. FUHRMAN, JUNIOR, Pittsburgh.—The program for the U. T. A. Dinner Meeting, a small, hard-bound booklet, is both attractive and interesting, the cover being especially good. Each speaker is given a page, and the relating text is set in thirty-six-point. Where the lines fill out evenly, as on the William Pfaff page, the effect is novel, striking, commendable and, in a sense, original. However, we would have made any change in copy essential to avoid using the hyphens to fill out short lines. While the big type idea would be less effectively carried out if the word "Program" on the title page were smaller, the page itself would be improved. The two big lines, now of even length, make the contour bad. If the one line were set smaller there would be space for leading out the lines of

the date, which are crowded.

George Batten Company, New York city.—Your portfolio, "Trade, Indus-



A lavish hand-drawn effect executed with cast material. From impressive new paper sample book of the Worthy Paper Company, Mittineague, Massachusetts. It was designed by Linn D. MacDonnold, Increased Sales, Incorporated, Baltimore, and composed by Milton E. Dill, of the Thomsen-Ellis Company, also of Baltimore, who printed it. It is a veritable storehouse of ideas for the typographer.

The Astrée Face

ASTRÉE, one of the most popular types in France at the present time, was produced from original designs in Paris in 1923. The face is one of the best types now available. The roman has undeniable individuality without being in the least freakish. It has more color in a page of composition than the average type, this increase of weight giving it added vigor. The crowning glory of Astrée, however, is its italic. It is a highly spirited piece of drawing, and its production in type form represents a mechanical triumph as well. To provide for the kerns of unusual length, the italic has been cut extremely deep, so as to give strength to the overhanging portions of the face. The casting of the Astrée italic has required the development of special foundry devices. Astrée is new, well-designed, and effective. There are not many more requirements that can be asked for in a type face.

An interesting and attractive layout, the text of which relates interesting facts about the type face in which it is set. By the Continental Typefounders' Association, New York city, importers of this and other distinguished foreign faces.

trial and Direct Mail Advertising," by which your work in the preparation of business paper and directmail advertising is outlined, is very attractive and, more especially, decidedly impressive.

ALBERT R. WERNER, Akron.—

ALBERT R. WERNER, Akron.—Although we would like the cover of the book "Home Spun Rhymes" better if the upper panel were lowered and the lower one raised somewhat, it is nevertheless pleasing and attractive. The color effect is paricularly good. In view of the excellence of composition, as well as the type face, Italian Old Style, we regret to say that margins are bad. There is too much at the binding edge and too little in front; if the back were a pica narrower, and the front that much wider, the effect on the average pages would be greatly improved. Where, on the other hand, the lines are especially short, the type page should be centered horizontally on the aforementioned standard pages, which are in the majority and should determine the margins. The stock is excellent and the printing first class.

GILLINGHAM & Co., LIMITED.

the printing first class.

GILINGHAM & CO., LIMITED,
Adelaide, Australia.—The large halftone printed in a rich deep brown
on the dull-coated India tint stock
used for your calendar is beautifully
printed. The typography on the calendar, however, is not at all consistent: the type faces are unpleasing
and the figures (dates) so large that
they detract decidedly from the
beautiful illustration at the top. The
impression the calendar makes is
therefore not a good one. The typography overbalances the illustration,
whereas the reverse should be the
case. If you wished a calendar to
be read across a room, the cut and
the sheet should have been larger.

HUNT PRINTING COMPANY, New York city.—In general, the program for the memorial services for Gopher Flower Lodge is excellent; the arrangement and typography,

Gopher Flower Lodge is excellent; the arrangement and typography, being unusual, are interesting. The extensive use of the Old English (black-letter) is appropriate on memorial work. Our only suggestions for changes apply to the cover. If there were only a dash between the dates in the front line—and if the two parts of the line were pulled closely together and centered above the main group—a great improvement would result. The four final lines of the main group, set in a size smaller type than the first two, should at least have a one-point lead more between them to balance the greater space between the first two. A group of this character should be made to appear a unit, and one way of accomplishing that desirable end is even line soacing.

this character should be made to appear a unit, and one way of accomplishing that desirable end is even line spacing. WILLIAM M. PASSANO, Baltimore.—While the border on the cover is a little large for the lines, "You Live in a Scientific Age," the appearance of the cover of the booklet so titled is satisfactory. If these bands were in color the effect would be about right. The color, however, should not be brilliant. Brown would be good. On the other hand, if there were more space between type and border, and the two lines were spaced farther apart, the effect would be better—even in the one color. The group is a shade too high on the sheet. Although the back margin is too wide in relation to the front one, which should be the wider, the text pages are very good. The rule of the running head could have been omitted. The capitals and the space below set the line off as a title or running head; any cut-off rule is unnecessary. Rules in running heads are a habit, not often a necessary or desirable attribute.

LAFAYETTE DOERTY, Findlay, Ohio.—
The acceptance card in Old English type is excellent typographically; the phraseology and spelling are quite novel.



By S. H. HORGAN

Queries regarding process engraving and suggestions and experiences of engravers and printers are solicited for this department. Replies can not be made by mail.

## Thevoz Speaks on Color Printing

Fred Thevoz, president of the "Sadag" company, of Geneva, Switzerland, was in the United States for a short visit recently. The "Sadag" inserts in The Inland Printer brought him so many inquiries as to when he will begin opera-

tions in this country that he had this to say: "It would be a waste of time to talk further about 'Sadag.' The way to introduce it is to bring over presses and produce results." This he expects to do next fall. He is installing a rotagravure plant in Paris for L'Illustration on which to print the 200,000 covers required for that weekly. The automatically fed rotagravure presses used there have cylinders 38 by 53 inches and will print four covers at once in one color. When the first color is dry the sheet is automatically fed to the second press and then to the third, until the three colors are printed. Mr. Thevoz says that "wet" printing of colors in rotagravure is not a success. When he was

asked about the reel-fed rotagravure press made in Germany. he said it is only reel fed to the first color, after which it is cut into sheets and taken care of by grippers until the four printings are completed. This multicolor press requires 500 grippers. The "Sadag" plants in Italy, Spain, England, Switzerland, and France are now running to capacity.

## Polishing Copper Without Scratching

Edwin W. Lambert, Point Loma, California, writes: "How can scratches be avoided when preparing polished copper for printing? At times the best charcoal obtainable scratches the surface; pumice applied with felt pad is equally ineffective, while an attempt to grain with bichromate and sulphuric acid solution gives patchy results. Do you know of some method that will be reliable?"

Answer. - First quality willow charcoal will not scratch copper if the charcoal is kept free from grit. The end of the charcoal, at a slight angle from the vertical, should be used. The charcoal when not in use should be kept in clean water in a covered vessel. No other wood will take the place of willow for this purpose. Rouge is generally used by copper polishers, but the willow charcoal gives the copper surface a "tooth" which aids in holding the sensitized colloid film during the etching and engraving operations.

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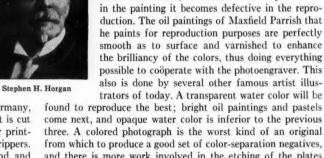
## Penrose's Photoengravers' Chemicals

Correspondents who have inquired where asphalt suitable for sensitizing metal plates can be found are informed that Penrose, of London, lists it at ten shillings a pound under the title of sensitized bitumen. American photoengravers would not know what to do with some of the articles listed for their use, such as almond meal, iodose, limpet paste, litholene, lithosol, ozo compound, persal, solvit, terebine, and westrosol.

## Good and Bad Copy for Color Reproduction

Gustav R. Mayer, Buffalo, has had so much experience in the reproduction of colored originals that an opinion from him is valuable. This is how he expresses himself in the Photo-Engravers Bulletin: "Paintings on rough canvas, or producing

effects by irregular surface texture when applying the colors, all tend to harm the reproduction, as every little hill on the canvas has a highlight all its own that causes loss in values and depth of color due to these minute highlights diluting the colors with white; so while this is very effective



and there is more work involved in the etching of the plates from these negatives than from any other original, due to the black photo image nullifying the color values in the negatives. Painting an entirely different color over the top of the color already on the painting also spoils color separation, as the lens and color-sensitive plate see the color underneath even though the eye does not, and the change or correction will show in one of the negatives and be absent in the other two or three.'

### "Process Work" Once More

Penrose's monthly price list, begun in 1893, after many changes and a complete disappearance in 1924, has been revived and again is edited by William Gamble. No. 1 of the new series was issued in February, and the March and April numbers have been received, each containing from five to eight pages of reading matter, the interesting feature being Mr. Gamble's own reminiscences, which make interesting history. That Mr. Gamble may be spared for many years to edit Process Work is the wish of his many friends in America.

## Ben Day Effects Worthy of Study

The "Westvaco" advertisements running in THE INLAND PRINTER, drawn by T. M. Cleland and colored with three-color Ben Day tints, are excellent exhibits of what can be done with Ben Day when properly handled. They are worthy of study by every one interested in advertising, engraving, and printing. The beauty of the result is due to the absence of solid color, everything being in tints. If the black key plate was not such an intense black the effect would be even more pleasing.

## Why Photoengravers Grow Grav Early

The late J. L. Schilling told a Chicago press association years ago to "remember that a halftone screen with 150 lines to the inch has 22,500 dots to the square inch. Thus when your engraver tells you that he had an accident with your plate and can not deliver until next day, just be charitable with him and recall the 22,500 dots a square inch he has to keep in place."

## **Newton's Correction**

In Pfund's Formula for curing bichromate poisoning sores, printed in this department for May, ordinary lye was termed "potassium sulphate." A. J. Newton, engraving department of the Eastman Kodak Company, kindly calls attention to this. He says that "lye in this country is usually understood to be potassium or sodium hydroxid." Thanks, Mr. Newton. If a five per cent lye solution, as called for, cures chromic acid sores, the sufferer will not care if its chemical title is "sulphate" or "hydroxid." A rose by any other name will smell as sweet.

#### Another Book on Halftone Negative Making

From E. L. Turner, The Retreat, Percy road, Leigh-on-Sea, Essex, England, comes a book of twenty-eight pages titled "The Fundamentals of Screen Negative Making." Mr. Turner and W. J. Smith, the authors, are technical instructors in the London County Council School of Photoengraving and Lithography. The chapters cover the following subjects: Scaling the Camera, Lighting the Original, Stops, Screen Distance, Device for Automatically Recording the Diameter of the Stop, Exposure and Diffraction, Screen Negatives for Photo-Litho, Notes on Cross-line Screens, Tables of Stops, Diameters for Given Camera Extensions, and a Table for Screen Distances. It is a book from which students of halftone negative making will get much information.

## Professor John F. Earhart Honored

The Cincinnati Club of Printing House Craftsmen honored themselves by securing Professor John F. Earhart, of the University of Cincinnati, as an honorary member of the craftsmen. Professor Earhart is a printer, painter, lecturer, and authority on colored inks. His books, "The Color Printer" and "The Earhart Color Plan," are the best we have on the subject. On accepting the honor, Professor Earhart said something that applies to every craftsman and particularly to the photoengraver: "Every man should do the work for which he is best fitted and train his hands to a degree of skill and efficiency in very much the same way that the juggler trains his hands to acquire his skill. Then he should always perform his work to the best of his ability for the sake of his own self respect and the honor of the craft of which he is a member."

## The Halftone Made in 1886

James R. Cleveland, instructor in photomechanical negative making to the advanced class of Photo-Engravers Union No. 1 apprentices, New York city, tells how Stevens & Morris made halftones with a single-line screen at 24 Cortland street, New York city, in 1886. The entire diapositive camera was in a large darkroom. First a positive on glass was made from a photograph. Light through the darkroom window was shut out entirely except for an opening in which the positive was placed. A mirror outside reflected light from the sky through the positive. The camera was without bellows. The middle frame on the camera-bed held the lens. The plateholder carried the wet plate with a single-line screen at the required position in front of it. Raising an opaque curtain before the positive made the exposure. When this was half complete the curtain was dropped and the screen turned at right angles to its first position. A long exposure was given to the first or shadow exposure and a short one for the highlights, with the screen in the second position, and the results were most wonderful.

#### Halftone Dots With Hollow Centers

George E. Maxner, West End, New Jersey, by examining with a microscope a halftone printed on enamel finished stock, has just discovered that "the dots in the highlights are hollow. Please advise me why this is so. Is the original the same, or is it that way in the negative?"

Answer.—This is entirely the fault of the pressman. Eugene St. John, editor of our Pressroom department, should explain why his pressmen can not print a solid film of ink on the perfectly level halftone dots that we photoengravers give them.

#### "Ask Me Another"

Will the advanced class in The Inland Printer's School of Photomechanical Methods please stand up and answer the following questions: What is the difference between (1) A duograph and a duotype? (2) An achromatic, aplanatic, and anastigmatic lens? (3) Direct and indirect halftones? (4) Photogravure and rotagravure? (5) Still etching and "tub" etching? (6) Orthochromatic and panchromatic dry plates? (7) Additive and subtractive methods of color photography? (8) Chemical and surface fogs on negatives? (9) Is there any difference between albertype, lichtdruck, collotype, and "gelatin" printing? (10) Highlight and "dropout" halftones? (11) Halbton, halftone, and similigravure? (12) Ferrotype and "tintype"? (13) Asphalt and bitumen? (14) Surprint and double print? (15) "Blue," cyanotype, and ferroprussiate prints? (16) Cerography and wax engraving? (17) "Burning in" and carbonizing enamel? That is all for today. Please sit down.

# Notes on Offset Printing By S. H. HORGAN

## Mercurigraphie in Planography

"A Printer Reader from the South" writes in part: "We are greatly interested in what you have stated about the possibility of mercury taking the place of water to repel the ink in grained plate printing in the lithographic process. Our superintendent used mercury on zinc plates years ago when working for a large lithographic firm in Boston. In our photoengraving plant we have been rolling up our deep etched copper plates for years by this process so as to get extra protection in the lines. We have made several experiments of late with mercury, but would not like to go into it and infringe any one's patents. What can you tell us about any patents?"

Answer.—In George Martin's "Handbuch der Email," published in Vienna, 1872, there is a description of how to use mercury as an ink repellent on steel. Arthur Ronald Trist, of London, received a United States patent November 2, 1926, No. 1,605,082, titled: "Preparation of Mercurial Printing Surfaces." The claims, in brief, are about these: A planographic plate with an electro-deposited film of nickel is made sensitive to light with a solution of bichromatized fish glue. After photoprinting on this plate the print is developed, dried, and carbonized as usual. The plate then gets a slight etching, after which alternate films of copper and silver are deposited on the etched portions by electrolysis. Mercury is rubbed over the plate. The mercury forms an amalgam with the copper and silver, this amalgam being ink resistant. After the hardened enamel is removed the plate is ready for the press.

Mr. Trist has, since the above patent, found that chromium suits his purpose better than nickel and also found it necessary to add mercury to the ink to continue to keep the amalgam ink repellent. These he has patented in England, but his United States patents have not been disclosed as yet. This method of using the camera in the darkroom has been adopted by photographers for offset color printing, as it gives them an opportunity to retouch the positives which are made on ground glass.

# HOW TO DO IT

A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

#### Selling Printing

"Experience is the best teacher"; even in this age of startling industrial development and modern scientific business practice this old proverb still contains a simple truth. Selling

printing must come from practice and experience, and you can't acquire either from text books, though a properly outlined study course of selling will give us ideas that we can apply, and through the results of this application we get experience.

In the second triangle of the self-analysis chart published at the beginning of this series we find *Experience*, and under this title: Buying, Selling, and Production. Some of our readers may say, Is it necessary for the printer salesman to know much about production? Must he be a practical printer? In answer to this I will say that some of the most successful printing salesmen I have ever known have entered the selling branch of the

printing industry after they had served their apprenticeship in the shop. However, not all successful printing salesmen are printers, any more than all master printers are successful salesmen.

Whether or not a salesman is a practical craftsman, he should be familiar with the press equipment of his shop and the kind of printing each press can do profitably. He should also know something about the many items that must be figured into a job, such as lockup, makeready and washups, standing forms, etc., though he need not bother about learning hour costs on the press equipment or estimating the amount of machine composition in a given piece of copy. In other words, if the salesman understands "what it is all about," he will be able to render better service both to the firm and to the buyer of printing.

"A little knowledge is a dangerous thing"; yet the salesman need not bother about the things that are part of the other fellow's job. Some printing salesmen try to do their own estimating, but they usually spoil a customer as a profitable account. This type of salesman fails either as an estimator or as a salesman.

In some shops that employ several printing salesmen, the buying of paper stock is left to the men. This is by no means an uncommon practice, but it is, in the writer's opinion, a very harmful one; just as harmful as leaving the buying of ink to individual pressmen. The purchasing of paper — which in most cases represents one-third of the cost of the job — is a responsibility, to the customer as well as to the shop, that calls for expert knowledge.

A knowledge of paper is helpful to a salesman, provided that knowledge is thorough. What a salesman needs to know about paper is how many kinds there are according to trade customs. He should know standard sizes, so that he will know what size a printed piece will cut from without waste (allowing for trim). He should also know substance weights, kinds, grades, and quality and finishes. He need not concern himself with current prices, but he should be familiar with standard mill brands so as to know the paper most suited for the job. Paper is made

from vegetable fibers, cotton and wood pulp being the most common. Instead of using the new cotton fibers, rags are used to better advantage. A rag content paper is more durable and will last longer than paper made of all wood pulp. Therefore, rags are used in papers such as bonds and ledgers where long life is a factor. Wood pulp and rags are mixed in the making of medium-grade bonds, ledgers, and some of the better grades of book paper. The cheaper papers are made entirely from sulphite or wood pulp.

There are perhaps six papers with which the printing salesman should familiarize himself, i. e., bonds, ledgers, covers, book, offset, and enamel or coated. News-print, fine writings, bristol boards,

announcements, Japans, imported hand-made, etc., are not generally used in commercial printing.

Perhaps a brief description of the more common kinds of paper stock carried and used by printers will be helpful as a guide, but the subject is a big one, and all salesmen who are unfamiliar with paper I would urge to pay several visits to their local jobbers; study the sample files in their own office and absorb as much practical information as they can.

Bonds. This kind of paper is used mostly for letterheads, billheads, factory forms, insurance policies, and legal documents. Most bonds are surface sized. The weights vary from 17 by 22—13 (which is very thin) to 17 by 22—24. The most common weights are sixteen and twenty pounds. Letterheads are usually printed on twenty-pound stock. The standard letterhead size is 8½ by 11, so you see that in a sheet the size of 17 by 22 there are four sheets 8½ by 11. The paper comes in packages of 500 sheets, which means that there are two thousand letterhead sheets to such a package.

Ledgers are used almost entirely for bookkeeping or accounting forms. Since the printing salesman, unless he is working for a printer who does binding or ruling, or both, does not come in contact with printing orders that call for ledgers, we need not cover the subject in this series.

Covers for catalogues, booklets, envelope inserts, folders, etc. Average size and weight is 20 by 26 — 65, but may also be secured in various other weights. Of course, cover papers are made in many colors, shades, and tints. The finishes are subject to more changes than any other papers with which the salesman need be familiar.

Book. As the name implies, these papers are used mostly for books, magazines, catalogues, booklets, folders, envelope enclosures, and other forms of direct advertising. The finishes are laid and wove, antique or calendered. Average size and



Roger Wood

weight is 25 by 38 — 50, but they are obtainable in other weights. A study of the paper jobbers' catalogues will be helpful to give more complete information. A study and understanding of the various finishes will also be valuable to the printing salesman.

Offset. The lithograph or offset printing process calls for special paper, usually made in four grades. This paper may be used in letterpress work with very good results. It is useful not only for catalogue and booklet work, but also for folders, broadsides, announcements, package inserts, and dealer helps.

Enamel or Coated. A fine surface paper that is made with clay coating to make it suitable for printing of fine-screen half-tones. Some grades are made for strength and folding quality.

There is a waste in the distribution and use of printing, just as there is waste in nearly every line of industrial or commercial activity, from the purchase of raw material on through production and marketing. But in the use of printing much waste can be avoided if the printing salesman will give serious thought to selecting or suggesting the right paper for the job.

Paper must create a good impression on the part of the reader. It must be capable of enduring the natural abuse that much handling will give it. The paper must be able to take the ink impress without showing the ink through on the other side, meaning it must be opaque; at the same time the weight and size of the piece must be considered in regard to mailing and postage costs.

It is said that the average retail druggist gets more than two hundred advertisements in his mail every week, and that the retail grocer comes next. When one considers all the other business firms to whom printing — advertising — is sent it will be easily understood that all of this printing can not be read by a majority of business men; but they do read some of it — enough of it to make the sending of advertising by mail profitable. What kind of printing will they read? Why, of course, the pieces that attract attention and compel reading.

Paper is a mighty big factor in this attraction; indeed it is just as important as the typography, and when the printing is neat and artistic it does get attention and is read.

It is surprising how much knowledge we can acquire in a short time if we make up our minds that we want to learn. Before you get the July number of The Inland Printer, visit one or more paper jobbers, talk to the salesman, the man in charge of the sample room; call on the man in charge of the specimen department, the creative idea department. Ask for samples and take them with you, examine them at home, tear the edges, feel the surface, and look at the finishes. Do this just a short time each day, and in a surprisingly short time you will have a fair knowledge of paper.

#### Effective Forms of Printers' Advertising

Printers should try to determine as accurately as possible the suitability of a given medium in relation to their own advertising problem and to the amount of their budget. Obviously, all mediums are not practical for printers, since they are advertising a manufacturing service rather than a commodity sold through dealer distribution.

Printers have used almost every medium or recognized form of advertising: newspapers, magazines, painted displays, billboards, car cards, novelties, farm papers, directories, motion pictures, calendars, direct-mail campaigns, handbills, de luxe booklets, business paper space, programs, house-organs, blotters, and post cards. Let us consider each medium or form of advertising separately:

Newspaper space is too general in its circulation; large space is too expensive, while small space does not permit the use of much real sales-producing copy.

Magazines are of no use except where a printer desires to build up a mail-order business which, by the way, is not at all profitable, or at least not in the beginning, because the advertising expense will represent invested capital many times greater than the investment in machinery and equipment before satisfactory returns can be developed.

Painted displays on busy traffic lanes make good advertising mediums. Of course, the purpose of outdoor advertising, whether painted boards or billboards, is largely "reminder" in character.

Billboards and car cards function very much as painted boards; it's a matter of location for reaching the type or class of people who are prospective customers.

Novelties, such as rulers, paper cutters, and desk or office appliances, while useful to the recipient perhaps, do not sell printing. They may create good will, but they do not convince the receiver of the ability of the printer to render better service than any other printer. Novelties seldom justify the expense.

Farm paper advertising will not pay unless a printer has some specialty to market.

Directories and telephone books. The cost of advertising in these mediums is inexpensive, and where the competition for attention is not severe or where there are not too many printers using the same medium, this kind of advertising will nearly always pay for the cost.

Motion pictures or stereopticon slide advertising depends a great deal on local conditions for its success. In general, it is a form of advertising for the printer to avoid.

Calendars. Yearly calendars, if they are attractive enough to be given space in the office of a prospect or customer, are worth considering. Many of the yearly calendars put out by printers are not used, and are therefore of no value. Monthly calendars, on the other hand, if neatly printed and not too large, make profitable advertising when the cost of distribution is not expensive.

Direct-mail campaigns, if properly planned and if they extend over a long period of time, will pay. However, the big mistake a majority of the printers make is not to realize that advertising activity should be a part of a definite and continuous program rather than spasmodic campaigns of five, six, or eight mailing pieces.

*Handbills* only serve to show what poor quality of workmanship the printer can do. Scratch pads are the only thing a printer can sell with handbills.

De luxe booklets are a valuable form of advertising because they show a printer's customers and prospects that he can do fine printing. Results from advertising of this kind are seldom immediate; often returns come to a printer several years after the book is distributed. De luxe booklet advertising should be backed up with some other form, preferably a monthly mailing piece or a house-organ.

Business paper space, especially advertising magazines, is a good medium for printers large enough to do printing for advertising agencies and big industrial organizations. It is not a profitable medium for small printers who haven't enough press equipment to take care of almost any kind of printing that will result from the inquiries such advertising produces.

Programs. This is a form of publicity that should not be charged to advertising expense because it is a donation; seldom does it even produce that intangible commodity credited to all non-result producing advertising, good will. Use program advertising if you are the printer who prints the program and you have to take space to get the job, but don't use it if you expect direct returns.

House-Organs. One of the most effective forms of printer's own advertising is a house-organ, because it serves as an example of the quality of the printer's workmanship and allows him to visit with his customers and prospects each month. Returns from this kind of advertising do not usually start

until the fourth or fifth issue: it sometimes takes twelve or fifteen issues before the house-organ can be credited with enough returns to cover the expense of issuing it. However, once the returns do start, they keep coming in with an everincreasing volume; that is why some of the most successful printers in nearly every large city use house-organs to advertise their business.

Blotters. More blotters are used as an advertising medium by printers than any other form. There are two faults with the blotters used by printers. First, they are sent out spasmodically and with no definite plan or continuity. Or if there is a plan, the frequency of mailing is not often enough to produce profitable returns.

Second, many printers' blotters have no family resemblance or identity. There is nothing distinctive about them that will show or tell the recipient just what printer is talking to him. Too often, the message is general. Even if it may be specific, in that it preaches a message about printing, there is nothing in such a message that can not be applied to almost every other orinter in the town.

Blotter advertising is profitable when it is distinctive and when it is used persistently and regularly. Perhaps the best form of blotter advertising is the house-organ type, because t has character and individuality.

Post Cards. A government post card is the least expensive form of printers' own advertising. It can be used as a weekly, semimonthly, or monthly. Because the space is limited, it is not a tax on the prospect's time and, as a result, it gets a reading. Many post cards used by printers are neatly arranged and therefore make a favorable mental impression on the

# Are You Creating an Appreciation? Especially written for this department

By JEROME P. FLEISHMAN

EDITOR'S NOTE: Jerry Fleishman is perhaps best known to our readers as a writer, house-organ editor, and public speaker on the subject of selective (direct) advertising. If you don't know Uncle Jerry, write and ask him to send you samples of his business magazines. You'll enjoy reading them and incidentally you may have a client who needs a good house-organ. If you do, Uncle Jerry can furnish the copy for you at a reasonable price. Selling a customer on a house-organ means a monthly printing job. House-organs mean monthly income for the printer.

It was on the old front porch, where I read at eventide the publications that come to my desk when I can't find time to read them during the day, that I ran across an arresting idea about this business of advertising.

Some writer referred to advertising as "created appreciation." Now, isn't that an honest-to-by-heck, meaningful definition? I ask you. I've read a lot of high-brow and more or less expert explanations of advertising in my time, but I do not remember coming across two words that explain so much.

And then my own brain cylinders got to going and carried the definition a bit further. "Successful advertising," sez I to myself, "is created appreciation stimulated until it crystallizes in the desire to possess."

Nifty definition, eh, what?

But let's get away from definitions. The academics of writing - or the academics of anything else, for that matter never did appeal to me. Most folks are just plain human beings and like their mental food unfrilled.

Just a little while ago I had lunch with a printer — a pretty big and successful printer. He said to me: "My industry, which should be doing more, does less than any other business I know of to advertise itself efficiently.

There you are, Mr. Printer. He said it. Ten chances to one you aren't doing a single blooming thing to create appreciation of what you have for sale.

The other fellow can use your equipment and your ability and your product to create appreciation for his own wares. But you aren't doing a thing to stimulate his desire to go to it and profit by what you can do for him.

If I were a printer, I would splash a good deal of my own ink on the buying consciousness of the fellow who is trying to

reach the buying consciousness of others.

I would create an appreciation of created appreciation. I would tell 'em more how to sell 'em more. I'd hammer away week after week, month after month, until my prospect's knowledge of what I could do for him had crystallized in the desire to have me go to it for him.

It can be done.

#### What Others Have Done

Rotarian "Bill" Lippman, for sixteen years sales and advertising executive of Field-Lippman Piano Stores, St. Louis, has had many successful experiences with direct advertising. One campaign was mailed to a carefully selected list of 5,000 known (music) prospects. This consisted of a series of twelve pieces folders printed in two colors. Each piece carried the story of a well known musician.

One-fourth of the text was devoted to emphasizing the need of music in some form in every home; not more than ten per cent of the text was what might be termed "sales copy." The entire series - twelve pieces, 5,000 each - was printed at the same time, so there would be no delay in the campaign. The mailings were timed five days apart, covering a period of two months. Mr. Lippman says the campaign expense was approximately as follows: Printing, \$700; postage, \$600; addressing, etc., \$175; total, \$1,475.

This series produced approximately \$40,000 worth of business that could be directly traced to this special form of advertising. In addition to this, the good will created, the support given their field men, plus the indirect business developed, would perhaps represent \$25,000. This, therefore, was profitable advertising.

Mr. Lippman cites another campaign that cost approximately \$2,100 and, while the exact figures of results obtained were not available, the returns could reasonably be estimated at more than two hundred thousand dollars worth of business.

This campaign consisted of thirty-one pieces of 4½ by 9 mailing cards, printed on a good grade of light-tinted cover stock (with a range of ten different shades of color); the same general typography and artwork was adhered to on all thirtyone pieces. The text of the message was confined to about sixty words each, printed in large type.

The series of thirty-one pieces was mailed three days apart to a list of 2,500 carefully selected names of prospects that had been canvassed by the salesmen of their various stores.

"The secret of successful direct advertising," Mr. Lippman stresses, "is 'Watch your mailing list'; it is worthy of your most careful attention. An intelligently selected mailing list is one of your most valuable assets. Next select a good printer - work with him - consider him and his organization a part of your business."

In nineteen years Mr. Lippman says he has given most of his business to one printer, a volume of more than \$200,000. He remained with this one printer because he found that competitive price did not mean competitive service.

#### -CONTO Who Wants an Extra Self-Analysis Chart?

We have a few extra Self-Analysis Charts on hand which we will be glad to mail to all printers and printer salesmen who ask for them - as long as the supply lasts. You may have as many charts as you need. Address How to Do It Department, THE INLAND PRINTER, 632 Sherman street, Chicago.

I AM, I assure you, neither a solicitor for The New Yorker nor a press agent for that estimable publication. I do, however, believe whole-heartedly in giving credit where credit is due, and I commend that magazine to every man interested in advertising. Never before in the history of publishing has there been such superb harmony of advertising and editorials. In some instances, the advertisements challenge the editorials, and the two wage actual warfare for the reader's interest. When an advertisement can command as much interest as an editorial, the result, I claim, is good advertising. After you have read The New Yorker for a month or two you will begin to wonder, as I did, just how the advertising pages maintain such uniformity of sophistication. Are they prepared, you will ask yourself, by a central staff of advertising men employed by the publisher? My curiosity was aroused to the point of finding out the true reason; so I wrote to Mr. Bowen, the advertising manager. "You see," he replied, " for the first time in the history of publishing in this country, agency copywriters have found a publication in which they can make use of their latent originality

both in copy and artwork."

is wholly worth while.

Bowen's diagnosis is significant and proves

that advertising men, if not tethered to the

apron strings of a lot of editorially inclined

old fuddy-duddies, can produce work that

WHEN one or two of one's friends drop in unexpectedly for the evening, it is amusing how often they are followed, later and intermittently, by other friends. Before the evening is spent one finds himself surrounded and forced to invite the late-comers to seats on the floor. On such an evening recently, a lone wolf arrived belatedly with a copy of a certain burlesque number of Judge. As "Ask Me Another" had been thoroughly interrogated earlier in the evening, and as most of the gossip had been fully discussed, the lone wolf was set upon and his Judge was soon the center of a laughing crowd. The burlesqued advertisements seemed to make the greatest hit, but soon I became aware of discord in the ranks. There was confusion, argument, babble. "No," I heard, "that ad, isn't a burlesque. That's serious." And again: "Golly, you can hardly tell when an ad. is serious and when it is burlesqued." And again: "What are you laughing at, stupid? That's a real ad.!" I felt strangely insignificant and urged an immediate return to the fascinating questions in "Ask Me Another." But I was a target too bulky to miss and the firing began: "Ha! That speaks well of advertising when a fellow can not tell a serious ad. from a burlesque! Say! Can't you advertising birds ever be serious?" I crept stealthily to bed that night when my tormentors had gone. I pulled the covers close around my chin and stared into the dark!

I have seen many attempts made by advertisers to impress their telephone numbers indelibly on the memories of their customers, but I have yet to see this done as perfectly as it has been done by Bonwit Teller & Co. in the newspaper ad. re-

# GRAY MATTER

JEROME B. GRAY, Editor

produced this month. The idea looks very simple and obvious when one sees it in black and white, but I'll venture the remark that nine artists out of ten, if asked to



Clever Stunt Used to Announce Change of Telephone Number

dramatize a 'phone number, would throw up their hands in despair. This happy thought, I predict, will be "used" by others. . . . The truthfulness of the caption to this advertisement might be challenged by some bootleggers I know in Philadelphia — but that is beside the point.

FROM O. J. Mitchell of Los Angeles comes another exhibit of clay modeling, but this time it is not taken from back copies of THE INLAND PRINTER. It comes from *The Dearborn Independent* of April 2, 1927, and is none other than the cover of that magazine. This is one more gesture by this paper from Dearborn that it is independent.

IT IS RATHER SURPRISING - though I imagine it is perfectly natural - that advertisers, as a general rule, do not make a more strenuous effort to inoculate their own personnel with enthusiasm for the advertising they do. Were I a national advertiser I should deem it my first duty to keep the vast system of my own organization ever privy of the advertising I was doing, because any organization whose personnel is enthusiastic is bound to reap rewards. I have actually seen a salesman look at a piece of direct advertising that was mailed by his employers and say, "Well, that's good, isn't it? I didn't know they were mailing that out." It is far better to crow to others about the advertising you do than to let your advertising crow about yourself.

I BELIEVE I have discovered at least one explanation of how varying rumors get out about some printers. I know that I have discovered an interesting one. The other day a man said to me, "I hear you fellows are pretty busy now. One of your men told me you were filled up for some time to come." He mentioned the informer's name. The following day another man said, "I understand your plant is slack now and that your business is very dull. One of your men told me." He mentioned his informer's name. I was interested. Here were two reports coming from two men under the same roof. I investigated. The chap who said business was good worked in the composing room where work, at the time of his report, was unusually brisk. The other fellow was down in the bindery where work, at the time of his report, was unusually dull. Each, thinking his own department representative of the entire plant, had made what, to him, was a sincere statement. If we limit our thoughts to our own environments, our thoughts can be no greater or more profound than the extent of those environments.

I'LL LET YOU IN ON A SECRET. YOU know, it is the secret ambition of every columnist - though I suppose I am a page-ist in this instance - to get so much mail from his readers that his column will automatically write itself. In this way, you see, all the columnist need do is to make a few superficial comments on the work of others. Then he can sit back in his swivel chair and think what he'll do with the time his customers have saved him. The money for his work looks a lot nicer, too. Of course, I'm not kicking. I rather enjoy doing thiseven if I do keep Mr. Heir busy writing me letters about "Where is Gray Matter for next month?" But I do think the gracious thing to do, out of respect to Mr. Heir, is to write me once in awhile. I know well enough that you don't agree with all I say and I'd enjoy nothing more than a few caustic comments. It's devilish hard this fine weather to write to a silent audience. I'd much rather play a round of golf.

Well—the district attorney's office in Boston put thumbs down on Sinclair Lewis' Elmer Gantry and further sale of the book in Suffolk county will be followed by immediate prosecution. . . . Gosh! What a splendid thing for Lewis! . . . A chap I roomed with in Cambridge three years ago recently wrote his first novel. It was "The Ancient Hunger," by Edwin Granberry. Boston also banned this, with the result that a first novel performed the unusual stunt of going into a second edition.

THE CONARD-PYLE COMPANY of West Grove, Pennsylvania, is a grower of Star Roses and a believer in advertising. It does extensive direct-mail advertising during the course of a year. Recently the concern changed the color of the paper on its envelope enclosures from white to goldenrod. I have a letter from it saying that inquiries and sales promptly took a jump. It attributes the cause of this to the change in paper color. It pays to experiment.

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# Where Halftones Began

Part III. - By STEPHEN H. HORGAN



ISTORICUS writes, in the British Journal of Photography: "The history of photography, despite all its obscurities, is as crystal in comparison with our knowledge of the early efforts in the photomechanical processes. We plunge into a profound gloom when we try to worm out the story of the modern halftone process; the early

experimenters kept their results jealously guarded." To worm" out the story and record some of the facts regarding the beginnings of halftones has been the purpose of these

articles. Among those who have kindly offered information, thanks are expressed here to E. J. Wall, Wollaston, Massachusetts; William Gamble and Howard Farmer, London, and Frederic Thevoz, Geneva, Switzerland. The first article explained what a halftone is, so that it might be distinguished from the many mechanical methods of engraving similar effects not made through a screen, from Collas in 1831, whose beautiful "halftones" are found in "The Authors of England," published in London in 1838, down to the excellent "halftones" telegraphed from one city to another by the

American Telegraph and Telephone Company in 1924. In these telegraphed pictures advantage was taken of the spreading action of light, but they were not made through a screen and

consequently can not be termed halftones.

In the second article the nearest approach to the first published halftone was described, "The New Custom House," made by William A. Leggo in 1871 and shown in the Canadian Illustrated News June 3 of that year. Some light dispersion actually took place in producing this marvelous result, but Leggo failed to recognize it, for none of his later experiments equaled this custom house picture.

Pure halftones made by myself during the late seventies and early eighties were reproduced in the first and second articles. In the making of these halftones light dispersive action

through a screen was utilized, the principle on which all later halftone methods is based. With this article is a reproduction of a window poster of the new city hall, Philadelphia, one of the commercial halftones I made during 1880.

The New York Daily Graphic being the first illustrated daily newspaper and the only publication depending on a photomechanical method using daylight solely for producing its illustrations, naturally attracted photographers from this country as



By moving this "cut-off" during exposure, in a Ross doublet lens, S. H. Horgan, in 1880, changed diaphragm apertures when making halftone screens.

well as from Europe. Among them was a New York photographer named W. F. Stark. After showing him my method he thought he could improve on it; so he had a large, plain rug woven and made a small negative of it while the rug was illuminated by sunlight falling almost vertically upon it. Each crossed thread in the rug gave a shadow with gradations from opacity to transparency, as in my line screens, without the disagreeable mechanical regularity of the latter. His negatives were made on mica so that they could be printed from in reverse (I still have two of them). The Photo Electrotype Company, New York city, made relief printing plates from

them; a fragment of one of them, made in

August, 1880, is shown here.

As soon as it was found that halftones could be made through a line screen there was a rush by experimenters to get paper ruled in lines from which such screens could be made by copying in a camera. Louis Levy, who invented the screen in use today, said he got his ruled paper from a steel plate engraved by the American Bank Note Company. Lithographers were approached for proofs of line tints; Ben Day was the most prolific source of such tints. No one apparently realized that the propor-

tion of black line to transparent space made any difference, so all these early experiments failed. John C. Moss went about it intelligently. Otto Baunnauch, who worked for Moss in 1881, showed me a piece of a Moss halftone screen made in this manner: Slabs of smooth-faced type metal were prepared, and these were engraved in different widths of line with a Richard's wood-engravers' tint machine. Proofs of these tints were used for making line screens. When he wanted cross-line screens he stripped one line negative over another at right angles to the first one. Dated exhibits of some of his halftones will be found in the Cosmopolitan Magazine of September, 1886, pages 21, 23, and 25.

F. J. M. Gerland, Central Bureau of Engraving, New York city, should be mentioned as one who contributed much to

halftone making. He told me that he copied two line screens at right angles to each other. These screens were hinged inside the camera so that by pulling strings he could bring one screen after the other into its proper place in front of the wet plate. Later he said "Bill" Dolan for \$50 sold him the art and mystery of the use of a cross-line screen. Gerland's superior halftones attracted much notice even in Austria, so that Carl Angerer, of Angerer and Göschl,



A General von Egloffstein engraving made through a screen in 1868 by his patent. He copied a wavy line screen in contact with a negative, thus getting a screeny positive which was not a halftone.



Stark & Bushman's "Helioengraving Process," August 26, 1880. Made by Photo Electrotype Company, New York. "Direct from photograph without engraving."

Vienna, came to New York to get instructions in halftone making from Gerland. In the making of highlight halftones Gerland was a master, one of his methods being patented October 3, 1893, as United States Patent No. 506,109.

W. H. Bartholomew, New York city, got so much out of halftones that he was taken up by Edward E. Bartlett, and the Bartlett-Orr halftones attracted much attention. No finer halftones were ever made than those by The Franklin Engraving



This is not a halftone, but a reproduction of a portrait made by Ben Day himself by his method in 1885.

Company, Chicago, during the World's Fair, 1893. An exhibit of these will be found in the album of reproductions of photographs made on Cramer dry plates. These were printed by the C. B. Woodward Company, St. Louis, using its Chemigraph process. So perfect were these halftone reproductions that it is said the Royal Photographic Society, London, hung the prints in its exhibition, mistaking them for original photographs.

Louis E. Levy has written about the Levys' contribution to halftone screen making: "We were working with single line screens turned during interrupted exposure. The application of a crossed line screen naturally suggested itself. I experimented with such screens made on glass with a Ben Day film, which were, however, too coarse and too uneven for the purpose. The way out was manifestly through a ruling on glass. To get this crosswise, and to overcome the diffraction effect of surface rulings, I conceived the idea of etching the lines in the glass and blackening the depressions, which would give a theoretically perfect screen and a correspondingly perfect result. [This was in 1887.] With the aid of my brother Max, the idea was realized, though only after persistent efforts over several years of tedious experimentation and by delays incident to the preparation of the necessary mechanisms for the purpose."

Maurice Cohen, who engraved the first Levy screens, is a successful engraver in New York city. He tells of the long-continued experiments Louis Levy went through to develop the acid resist varnish they ruled through with a diamond point before etching the screens. Louis Levy continues: "I had in the meantime become interested in the Sunday Mercury, which in 1888 was converted into an illustrated journal, the first by several years in which halftones were used to illustrate current events."

We must now turn to Europe and learn what was being done there. First we find that the word halftone was being

used by Karl Klietsch in Photographische Correspondenz in 1877 as "Halbton." It was in common use in Vienna as the term for breaking up a photograph into grain, lines, or dots so that it could be printed from. It was taken up in Germany, went over to London with Meisenbach, possibly, and thus came into the English language. Meisenbach in 1882 patented his method of using two line screens in succession. Halftones could not be made by this patent, as he made his negatives from a line screen and glass positive in contact, as Swan, Leggo, and others had previously done. Notwithstanding the screeny results, Meisenbach made engravings that were notable. The double page portrait of Sarah Bernhardt in the Photographic News, London, November 23, 1883, was most successful. Howard Farmer, who went to Berlin to be taught the Meisenbach method, told me that they used "rakes" with V-shaped teeth to comb in highlights, and these multiple engraving tools in the hands of trained wood engravers produced effects that were marvelous.

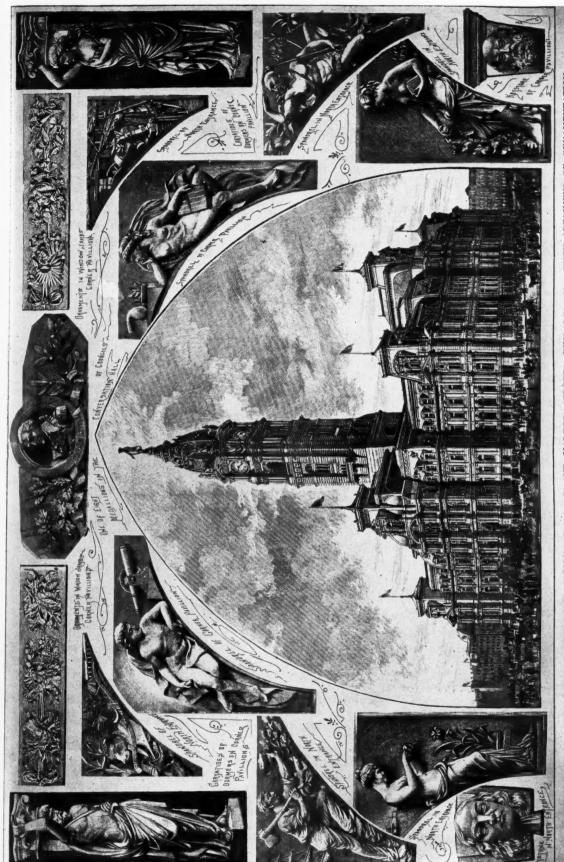
As Meisenbach progressed he apparently discovered the value of using the screen "out of focus" with the sensitive plate, and thus made true halftones. In the weekly *Graphic*, London, September 5, 1885, are fifteen Meisenbach engravings made through a screen, and it is interesting to note that the *Graphic* art director ordered the Meisenbach credit on the engravings to be scratched out in the electrotypes. William Gamble says that Herr Meisenbach received £14,000 for the



Portrait sent over a telegraph wire by the American Telegraph and Telephone Company in 1924, in which advantage was taken of the spreading action of light, but as it was not made through a screen it is not a halftone.

business he established in London, while his patents in other countries completed a handsome fortune, with which he retired.

Angerer & Göschl, Vienna, in 1886, were making reproductions through screens for the London *Graphic*. An insert in color will be found in the issue for July 10. "Lambeth Palace" is illustrated with seven engravings made through



NEW PUBLIC BUILDINGS AT THE INTERSECTION OF BROAD AND MARKET STREETS, PHILADELPHIA, WITH SPECIMENS OF ORNAMENTATION.

Reduction of a window poster 27 by 18 inches in size made by S. H. Horgan in 1880 by his combination halftone and line drawing method.

screens. August 28 begins a serial, in five parts, "Little Tu'penny," illustrated in the same manner, while in the Christmas issue of that year is a duograph made by Angerer & Göschl.

Our own Frederic E. Ives has in many papers read before societies here and abroad told of his achievements, and besides these so many eulogies of him have been printed, without dates, exhibits, or verification, that there is not space to refer to them here except to record important facts for this brief history. My own notes tell me that I called on Mr. Ives at Grosscup & West's, Philadelphia, February 5, 1882. I brought with me a portfolio of proofs of halftones I had been making and explained my method. Mr. Ives said that it was seeing the halftones I had been making in the New York Daily Graphic that attracted him to the subject (of making them through a screen). In the paper Ives read before the photoengravers' fifteenth annual convention, Cincinnati, June 26, 1911 (see THE INLAND PRINTER, August, 1911, pages 740 to 743), he told about his first process for impressing lines or dots on plaster casts to obtain photographic copy. Of this he said: "It was a beautiful but complicated process scientifically perfect but not very commercial, even if it had been adequately appreciated. . . I soon realized the theoretical possibility of using a screen for negative making in such a manner as to obtain an optical substitute for my mechanical V-line. My first sealed cross-line screen, practically identical with those used today, was made in the winter of 1885-86, and though I first used it in a copying camera with glass positives, and used it only on a selected portion of my work, it was not many months before I had it in operation exactly as it is used today.' Illustrations of stars and meteors in the Century magazine for January, 1887, were made by the old "rubber stamp on plaster" method.

Here is where we "plunge into a profound gloom," as "Historicus" said, quoted at the beginning of this article. Ives kept his methods secret, with assistants under bonds not to divulge anything. He sold his secret in this country and abroad. Matthews & Northrup, Buffalo, paid \$1,000 for it. The first public information regarding his secrets is given in Ives' lectures at the Bolt Court Technical School in 1898, years after Max Levy, William Gamble, Count Vittorio Turati, U. Ray, Branfil, and others in English, and Austrians and Germans in their languages, had taught the world how to make halftones. As "Historicus" stated, "the early experimenters kept their secrets jealously guarded," excepting the present writer, who described how he made halftones, March 2, 1880.

The facts, then, as to "where halftones began" are in brief these: As shown in the first article in February, page 787, numerous inventors from Fox Talbot in 1852 until 1883 patented their ideas for breaking up the shades in a photograph in such a manner that it could be reproduced in printers' ink. None of them discovered the correct principle of halftone making until A. Borland in 1883 patented the use of a screen "a little distance away" from the sensitive plate in the camera. This "out of focus" screen idea was evidently adopted by Ives in 1886 or 1887. Borland published some halftones by his method, but died before he could develop it further.

I thought out an original halftone method, using a screen gradated from transparency to opacity. I tried to have such a screen made by Edward Bierstadt in New York city, October 25, 1876. In confirmation that my theory was correct, Dr. Herbert E. Ives, in his pamphlet on "Tone Reproduction in the Halftone Photoengraving Process," published by the Bell Telephone Laboratories, December, 1926, page 12, suggests that "the perfection of tone reproduction" might be carried out by the use of "aperture screens more transparent at the center than at the edge," which describes the screen by which "Shantytown," the first dated halftone, was made in 1880. Ives, the elder, evidently brought Borland's invention into

practical use by some improvements, and notwithstanding his effort to keep it secret he deserves our gratitude. Further improvements, up to the Bassani method, continue, but the purpose of these articles is to tell "Where Halftones Began."

#### Quality of Catalogue Is Important

A machinery catalogue, to command attention, should be printed on a high quality of paper. The photographs should be retouched by artists who know how — not by a scenic artist who places a highlight here and there, but by a man who understands how to bring out those features in the photograph that will appeal to the mechanical engineer — to a man who carefully scrutinizes every detail of the picture that arouses his interest. The illustrations should be clear and sharp. Too much attention can not be given to this item.

Care should be taken in selecting a good printer. The finished job should be pleasing to look at; and this means that each page must be carefully laid out and close attention paid to paragraphing, borders, and similar features.—Machinery.

# The Best Speed for a Belt

By W. F. SCHAPHORST, M.E.

There is no question that centrifugal force will "explode" any belt, if the speed of the belt is high enough. I have figured, for instance, that a leather belt of 1,000 pounds breaking strength a square inch will explode without pulling an ounce of load when running a trifle over three miles a minute. It is very evident, then, that three miles a minute is too fast. No use running a belt and pulleys at that speed if they refuse to do anything but tear themselves to pieces. Also, a belt won't do anything when it isn't moving—when its velocity is zero.

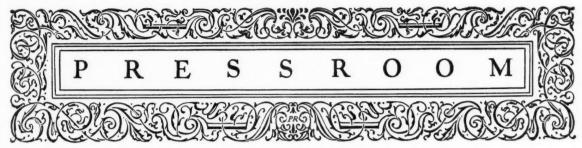
Therefore, somewhere between zero velocity and three miles a minute there is a "best belt speed," and at that speed the belt will transmit the most power.

The accompanying chart gives the best speed for any leather belt of known safe strength. Find the safe strength of the belt in Column A. Column B will then give the best velocity. All you need do is to glance across from Column A to Column B; e. g., if the safe strength is 200 pounds a square inch (which would be a second-class leather belt), the best velocity is seventy-four feet a second. The chart's range is wide enough to include every possible strength for leather.

Since cotton and canvas belts often weigh the same a cubic foot as leather belts, this chart is equally applicable to such equal weight belts.

It is assumed here that the belt is not subject to needless initial tension in addition to the tension of centrifugal force and the load tension on the tight side. If initial tension is practiced it is difficult to tell just what the best speed would be, because such practice sometimes breaks belts even before they do any work at all. Certainly, high initial tension reduces the speed to a much lower figure than given in this chart.

This chart, therefore, should prove to be an important aid in the selection of belts and pulleys. It shows clearly the advantages of strong belts, and high speed means high power. It shows that new, strong belts should be run at high speed. As they grow older and weaker they can be used on slower drives and replaced on the high-speed drive by new and stronger belts.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

#### Crescent and Worm Drive Distributor

"The crescent in metal riding distributor or vibrator roller on our Colt's Armory and Laureate presses has been breaking and the local machine repair shops have had indifferent success repairing or replacing it. After the repair or replacement the crescent soon breaks again, or the distributor does

not function as when new."

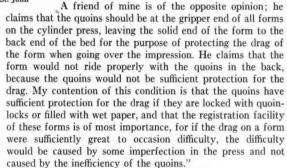
Answer.—As some concerns using large batteries of the presses named have no trouble with the crescent, your difficulty is probably caused by carelessness on the part of the workers on the presses and by the machinist's lack of familiarity with the repair. This crescent, you may have noticed, has a projection from the top of the arch at a right angle, altogether looking much like a chicken's wishbone. The stem fits in a cored screw; in the slot in the head of the cored screw is an oil hole. Oil should be placed in this hole every time the press is used and the slot kept free from dried ink. It is not necessary to loosen the screw to oil. The metal distributor is provided with a

resting place on the horizontal on the inking roller bracket and should never be stood on end (in a vertical position), as the weight of the distributor and its worm gear shaft may break the stem of the crescent. The next time a crescent breaks, get a new one from the manufacturer (costing less than a dollar) and let the pressman make the replacement. Any rough spots on the worm drive of the shaft must be dressed with a file. With the shaft out of the distributor, place the crescent in the hollow core, first having tied a thin string to the stem of the crescent. Tilt the distributor so that the crescent slides down to a spot opposite the oil hole. Insert a pair of tweezers in the oil hole, pick up the string and draw the crescent, neck up, into position in the oil hole. The inside of the distributor is slotted on two sides of the hole for the arch of the crescent. Now insert the shaft in position in distributor in a horizontal position, being careful not to break crescent. After shaft is in position, let the crescent down in a groove of the worm drive, with its stem in the center of the oil hole. Place screw in oil hole, screw down cautiously (screw will not advance if stem is not centered) and insert oil in oil hole in the slot of the head of the hollow screw. Place some oil on both ends of shaft, and you are ready to use the distributor. Most of the repair trouble is caused by the local machinist making a new crescent which is too small to snugly fit the hollow screw and the worm gear. Not being able to get a full-size crescent and stem through the oil hole from the outside, and not being familiar with the stunt of pulling the crescent into position from the inside with a string, the machinist files the crescent and stem down until he can wiggle it through from the outside, but the undersize crescent and stem, being too loose fitting, are under constant strain and soon break.

#### Position of Quoins in Press Lockup

"I should appreciate your ruling on the most economical method of lockup for a cylinder press with a form made up of individual cuts which require intricate register. Is it proper in a form that requires an absolutely perfect register of all plates

in the form to place the quoins, which are of the Hempel construction, in the back end of the form? This would leave the gripper end solid every time the form was opened and permit the spring in the form to be greatest at the point of quoins. Or is it proper to place the quoins at the gripper end of the form, leaving the back end solid and throwing the entire sheet out of register every time the quoins are opened? The gripper end of the sheet is constant and the gripper end of the form variable if the quoins are placed at the gripper end. My experience in the operation of cylinder presses has always been that the quoins should be at the back end of the form on this kind of work, leaving the gripper end solid for registration purposes.



Answer.— For years this has been a debatable question; probably as many pressmen are on one side as on the other. More recently the best practice in the best managed plants is to assign registration to the composing room, so that the pressman rarely needs to move more than a cardboard or lead or two. This is sound policy, for it is evident that it is wasteful to hold a cylinder press idle while a pressman registers parts of a form. The pressman's concern with register should be confined to the adjustments of the press, makeready, and the possible remedies for changes in the dimensions of the sheet of paper. From this present-day viewpoint I believe it is better to have the quoins at the gripper edge, (1) because the shoulder of the ink table affords an unvarying straight-edge for the back end of the chase; (2) because the throwback or rebound toward the back end of the form when the cylinder goes onto the impression is resisted by the ink table; (3) as the quoins are the parts of the form most susceptible to vibration and shock and most likely to move first under strain, the



Eugene St. John

quoins are safest at the gripper edge where cylinder and form are traveling in the same direction without the throwback at the rear end; (4) it is more convenient, especially on large forms, to have the quoins at the gripper edge. Time is the essence of life; time is all the printer has to sell, and convenience has made the success of the most popular cylinder press.

#### Standard Process Colors

"Inform me as to what you may have on the subject of standard colors for four-color printing."

Answer.— No standard inks for the several colors in process printing have been established as yet, nor is it likely that there ever will be. It's a case of "where doctors disagree," etc.

#### Halftone Print on Platen Press

"Am mailing you a six-page folder printed on a 12 by 18 Gordon without gas or electric heater. Tell me what you think of it, and if it is possible to print this job without heater and stack sheets up. I used platen press halftone black."

Answer.—The large highlight halftone is well printed. Under favorable conditions, i. e., with the No. 1 enameled book, which works best on platen press, with minimum tendency to offset, and with the somewhat superior toned platen press halftone black ink you might print this job under conditions you outline if the temperature is at least 75° F.

#### Impression on Large Machine-cast Type

"The impression showing through to the first page on the enclosed circular is very heavy. The pressman reports that it was necessary to squeeze page 2 in order to print the large machine-cast type without showing white spots. Was the pressman right?"

Answer.—While there is more impression opposite these heavy types than seems necessary the pressman probably is forced to use it in order to make the machine-cast type print solid black (without showing white specks). More impression is required than for foundry type, and some of the product of this machine requires more impression than when at its best.

#### Weak Impression at Ends of Cylinder

A wide-awake reader writes as follows: "In looking through the Pressroom department of the January number, I noticed an item, 'Weak Impression at Ends of Cylinder.' I have found that some presses of the old type (as ours) have only two track supports under the bed. If the bed is brought down too strong on the bearers it will raise the press bed in the center or, in other words, cause the bed to hump in the middle, making the ends print light. I have used the folio at the ends as he did, but if he will raise the cylinder just a trifle I believe his trouble will stop." This is good advice where an old type of press is used, but the case mentioned applied to the most modern two-revolution flat-bed cylinder press.

#### Ink Spray

"We submit the enclosed sample of what we term 'ink spray' in the hope that you may enlighten us as to the cause of this nuisance. We have recently taken the matter up with a number of pressmen in this vicinity, and all state that they have never come in contact with anything of this nature. We are at present using a good grade of news ink, together with rubber rollers, and are of the opinion that our trouble is caused by the vibrators, but are unable to remedy the cause by any adjustments we have made."

Answer.—While not common, ink which sprays through the air is encountered now and then. It is due entirely to faulty mixing and grinding or rather lack of these treatments, and you can not correct the ink at less than cost of ink. Return it to the inkmaker and ask him to replace it with satisfactory ink free of charge to you.

#### Best Way to Perforate

"We are enclosing a sample of perforating rule in a type form and would appreciate it if you could tell us the best method of handling perforating rules in type forms where the rules are close as in the samples. We have had considerable trouble with this kind of work. They seem to start out all right on the press, but in a short time the perforating gets filled up and cuts into the packing and requires changing the packing."

Answer.— Have impression even throughout the length of the perforating rule. Glue a strip of one-point brass rule on the sheet beneath the drawsheet opposite the perforating rule. Glue a strip of bookbinders' linen tape on the reverse (under) side of the drawsheet opposite the perforating rule.

#### Slow Drying Ink Causes Trouble

"I am enclosing a page from a catalogue printed more than a year ago. It seems to be perfectly dry, yet when the black ink from one page touches the buff ink on a facing page the black leaves a mark. The peculiar thing about it is that the forms came through the folding machine almost free from marks. Later, as the books were used, the black marked the buff tint."

Answer.— If you have a quantity of the slowly drying black ink on hand, which you want to use on this job, have the inkmaker supply you with cobalt paste drier and state the proportion to use to make the black ink dry over night. Otherwise, get a halftone black ink guaranteed to dry over night, really the most satisfactory and only safe sort to use, as you may have discovered by experience.

#### Faulty Inking on Dull-Coated Stock

"I am enclosing sample of a job run on a fast cylinder job press. Stock is an excellent grade of dull-coated, ink was best procurable, and yet the job does not look as well as it should. What causes type to wear down in the circle I have marked? Is it caused by poor makeready or soft packing? The packing was the regular blanket manila (treated), two top sheets and three lighter weight (with foundation packing of all manila, plus makeready). Our pressman seems to understand his job thoroughly. This wearing down of plates and type has occurred on other jobs on stock somewhat the same (dull-coated) but using other inks."

Answer.—The apparent worn type is in reality too much ink in streaks and is not due to excessive impression but to inaccurately set fountain and rollers. Halftones in form should be washed out occasionally when printing on dull-coated paper.

#### Plate Prints Hazy

"Can you tell me how I could have overcome the poor print I have marked in the enclosed folder which was run on a fast cylinder job press? I used halftone black ink, tried all kinds of stunts with the rollers, and washed up press every little while. It would run a good deal better after washing up for about 500 or 1,000; then it was the same again. The ink seemed to have considerable grit in it; I could see it on the rollers. I also tried running at different speeds; but it did no good. I ran about 100,000 of that job, but it was lifted off a couple of times."

Answer.—The plate appears to have been "dished" or dented. The low portion does not receive sufficient roller pressure, and the ink piles and fills. The print is broken, showing the overlay is not effective opposite the slight cavity. You may be able to render the plate capable of printing by demounting it from the base, lightly tapping on the reverse of the plate and then remounting it level and type high. From the appearance of the edges of the form the cylinder would seem to be overpacked. The cylinder bearers should be firmly riding the bed bearers or else the cylinder should be lowered.



Something old and something new, something borrowed and something true

#### Why Diet?

Methuselah ate what he found on his plate, And never, as people do now,

Did he note the amount of the caloric count -

He ate it because it was chow.

He wasn't disturbed, as at dinner he sat, Destroying a roast or a pie, To think it was lacking in granular fat, Or a couple of vitamins shy.

He cheerfully chewed every species of food, Untroubled by worries or fears

Lest his health might be hurt by some fancy dessert.

And he lived over nine hundred years! - LESTER C. NAGLEY.

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Before long now, The Pilot expects to hear of the biography of some baseball player in one of the all too numerous confession magazines. Please note we said, "hear of" not "read."

#### 000 As in Athletics

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HIGGINS' wife had just presented him with triplets, three bouncing boys, and his employer congratulated him heartily on the event. The following day he was called into the office and handed a silver cup in recognition of the triple blessing he had bestowed upon his country.

Higgins received the gift in a rather embarrassed manner, and then turning to his employer said, "Thank you very much, sir; but - er - um is this cup mine now or do I have to win it three years in succession? - JEROME FLEISHMAN credits this to the house-organ of The Essex Gelatin Company.

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THE WINDY CITY, in fact as well as in name, is fast gaining fame not only for its daylight saving time, but for the frenzy of superb superlative restaurant copy. There was a time when we tolerated and even delighted in the descriptive phrases made famous by one restaurant, such as "Luscious, meaty, mealy, baked Idaho Potatoes grown in the lava top-soil of the Idaho valleys, with a generous portion of rich, wholesome, golden creamery butter.'

But, while imitation may be considered the sincerest flattery, it may also serve to detract from rather than enhance the real merit or worth of the imitator's object. For example, we note one restaurant advertises "Fricassee of Milk-Fed Veal." On what else, we would like to know, is veal fed?

If this fad continues, we expect to find "Roast Sirloin of Grass-Fed Beef," "Cold Corn-Fed Chickens," "Preserved Orchard-Grown Cherries," "Tree Picked Pears," "Puree of Cultivated Tomatoes," "Broiled Sheared-Lamb Chops," "Toasted Field-Grown Corn Flakes," "Delicious Urn-Made Coffee," "Assorted Fallen Nuts," and "Hydrant-Drawn Chlorin-Treated Lake Water."

000 "DID you hear about the fire at Samuelson's Printery on Seventh avenue?"
"No; what caused it?"

" Friction."

" Friction?"

"Yes, a \$20,000 policy rubbing against a lot of unpaid equipment."—ROGER DAVIES.

#### Printers Belong to Ad. Clubs

THE Detroit Adcraft Club (advertising club) has a total membership of 724, the printers standing third in the classified membership group with a membership of seventy-six. Why? Because it pays them to mix with the men who create and buy advertising. The Advertising Club of Indianapolis, I understand, has twenty-six printer members. Are you a member of the advertising club in your town? If you are not, you are losing valuable friendships and a whole lot of prospective printing business as well.

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CREATIVE PRINTING is only a matter of originating or adapting sound logical sales ideas which will result in more business for the buyers, ideas, of course, that require printing for their expression.

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One little flapper, Looking very cute; Bobbed hair and lipstick -My, but she's a beaut!

One little tea hound, Bell-bottomed pants; Wrist watch and cigaret -Oh, how he can dance!

Now they are married -Living in a flat; Going to be some trouble, You can bet your hat.

One little divorce court -Both standing pat; Home again to papa

That's

-COLLIER C. KIRBY.

#### Review

Frank Williams' article, "How Printers Keep Up Their Enthusiasm," is fine because it contains two of the germs of success for printers - incentive and enthusiasm.

A bit of fiction and a bit of romance of the print shop always make good reading 'How York Center Got Its First Cvlinder Press" is an interesting story well told.

"Superior Copy From Inferior Brains," by Jerome B. Gray, is a well written article that takes a fall out of many enterprising and ambitious printers. As usual, Jerome proves himself a master wordsman, but there are so many subjects that Jerry can write about interestingly and well that THE PILOT regrets to see him giving his attention and such severe criticism to the beginner in creative work. The printers need encouragement rather than razzing; every outstandingly successful creative printer of today had to have a beginning, and while that beginning was no doubt costly to both the printer and his customers, they profited by their mistakes. Every printer who attempts to do "service" work is advancing the industry; it has a long, uphill pull ahead. All praise to the novice and the neophytes.

L. G. Cutler has the right idea in "Should Workmen Experiment?" A little more care and thinking will pay the printer because it will pay the buyer who in turn will purchase more printing, and he'll buy it from the printer who has helped him build his business. Yes, by all means, experiment.

#### Broadcasting

THE PILOT was discussing radio broadcasting with one of the staff of THE INLAND PRINTER at lunch recently. This very naturally brought up the subject of how successful some radio announcers are in getting their audience to send telegrams and letters of approval or criticism.

Like all sea-faring men, THE PILOT sometimes takes rash chances; this was one of those times; we made a bet that a certain number of our readers would send in a onecent government post card within a week after THE INLAND PRINTER was in the mail. if we asked them.

Will we win our bet? We will, if you will help. Just a post card with any sort of message addressed to THE PILOT will do it. Send the card, please; you'll be doing us a good turn.

Seventh Heaven

The Pilot



By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

#### Machine Stops When Elevator Descends

An operator has trouble with the cams stopping as the first elevator descends. No very definite description was furnished.

\*Answer.\*\*—From your description of the trouble, we do not

believe it is due to the first elevator, as you thought, but possibly to the mold disk turning with difficulty. We suggest that you pull the disk forward, turn it slowly by hand, and note if there is any position in which it seems to turn with difficulty. Also try the first elevator in this way: Start the cams by pulling out the starting lever, stopping them the moment the elevator descends (be sure that the disk does not advance). Raise and lower the elevator by hand, and if possible try to observe just where the binding occurs. It may be due to the gibs being too tight, or it may be due to the knife wiper. At any rate, you should be able to determine just where the interference occurs. Examine the first elevator back jaw to see if any bend is present. Examine the line stop and see that it does not interfere on the left vise jaw. Try operating

the machine for a few lines with the line stop out

of the elevator jaws. Try the machine with and without lines and note if any difference is apparent. Observe when the mold disk advances if the disk stud matches perfectly with the left-hand bushing on the vise frame. If not, it indicates too tight brake action on the pinion shaft or binding of the back knife.

#### A Dissatisfied Operator

An eastern operator writes in part as follows: "I am writing this in hope that you will be able to give me the information that I would like to have. I am at present employed on a machine on a small village weekly and I am not satisfied with the progress that I am making in my operating." He also states that he intends taking a correspondence course in operating, and wants our advice on the matter.

Answer.—As you do not state specifically with what you are dissatisfied in your work, we can not advise you definitely. If you have been operating but a short time and you are not satisfied with the speed you have, you need only be patient and persistent in your method of operating and speed will come. If your proofs carry more than one error to the thousand ems and these errors are yours, not machine errors, then you have reason to be dissatisfied. You can prevent errors by being more precise in your touching of the keys. We do not know how a correspondence course in operating is conducted.

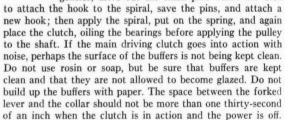
#### Lapping Block

An operator asks of what material is a lapping block made. Answer.—The block referred to is made of cast iron. It has a true surface and a number of shallow grooves cut diagonally across its surface. Lead laps are also used.

#### Spring Hook Becomes Detached

An operator describes a trouble where the spiral automatic spring became detached several times and asks what he should do to prevent the recurrence of this trouble. He also describes a trouble he experienced with the main driving clutch.

Answer .- If this small spring has become detached from either spring hook, you may readily connect it again to these hooks by using a short piece of wire as a means of drawing the loop of the spring over the hooked end of the brass hook from which it became detached. The small brass hook (G-1801) has a notch into which the loop end of the spring (G-1527) will fit. If this brass hook (G-1801) should wear off so that it will not hold the spring, it is necessary to either replace it with a new one or that another notch is cut for the loop of the spring. To put on a new hook, remove the clutch, then drive out the taper pin of the lower spiral, and when this is off it can be seen whether or not the brass hook can be repaired. Presuming that one is kept for emergencies, drive out the small pins which are used





E. M. Keating

#### Slug Ejects With Difficulty

An operator writes to the effect that the small "n" gives trouble when dropping between the channel entrance guides. He can find no indication of defect in the matrix teeth nor is either of the adjacent guides of the channel entrance bent out of proper position. He states also that a long slug ejects with difficulty, but the shorter measures give no trouble.

Answer.—We suggest that you repeatedly send through the distributor all of the small "n" matrices and, by holding a light close to the point of discharge into the channel entrance, you should observe the dropping of these matrices. You should be able to discover some cause that would help you find the reason for the trouble you describe. We can not give you any definite reason for the matrices of one channel dropping so irregularly. If the 26½-em slug ejects with difficulty, see that the clutch pulley surface is free from grease, and that the surface of the leather buffers is not glazed. You should remove the clutch spring from the driving shaft and stretch it one inch. This should be the final step.



By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company,

632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

#### Facts Regarding Newspaper Consolidations

At a state press association convention not long ago, one able and progressive publisher gave to the program what all considered a vital and efficient report on newspaper consolidations. This man's experience may be duplicated in hundreds

of places all over the United States and other countries where modern business methods are forcing themselves into the newspaper game. For that reason we are giving herewith some of the essential points brought out in this excellent paper, that they may be used as something of a guide to other publishers who are contemplating a union of competing newspaper interests.

First, this publisher premised his remarks by stating that he regarded the desire to make a better newspaper and give greater service to his community as the paramount considerations in the consolidation, with profits next.

In one case the newspapers were of opposite political faith. Some years before each had been radical in politics; in late years not so radical, but still efficiently espousing its party's cause. Fair treatment of both parties and their organizations after the consolidation took care of any murmur-

ings of discontent, and now the political status of the consolidated paper is recognized and is satisfactory to all.

The most surprising thing discovered after the consolidation was that there was little duplication of circulation, and that advertisers were mistaken who used one paper and then the other on the theory that their advertising would be duplicated when they used both papers at the same time.

Each paper had approximately 1,700 circulation. When consolidated their lists combined made about 3,450. Of this number but 293 subscribers had been taking both papers, and 165 of these were in the town where they were published. There were several rural routes and towns in the county where there was no duplication whatever. In this there is a pointer for other competing publishers — the possibilities of a survey to determine for the benefit of advertisers just what duplication of circulation really exists. It might mean more business for both. Now we quote:

To show you how consolidation made a better newspaper with us, I am going to quote some figures regarding our results. Because our consolidation was made in the middle of the year 1925, I am going to give you the figures for 1924 and 1926.

First, it increased the size of the paper. In 1924 my paper printed 420 pages, an average of 8.08 pages an issue. In 1926 we printed 582 pages, an average of 11.20 pages, or an increase of thirty-nine per cent.

How did volume of news compare in the two years? In 1924 we printed 18,954 inches of local news. That did not include features, editorials, cartoons, state correspondence, or any filler. In 1926 we

printed 29,721 inches, an increase of fifty-seven per cent. Perhaps the reader is better able to tell how the news compared in quality for the two years, but I believe that in the latter year there was great improvement in quality and method of presentation. At any rate, we increased the subscription price last January and the readers thought the paper was so much better that we found almost no

objection to the increase. As to the effect on advertising: In 1924 we printed 26,940 inches. In 1926 we printed 39,483 inches — an increase of forty-seven per cent. Moreover, our advertising rate in the latter year was ten cents higher.

It is interesting to note that the amount paid by ten leading retail advertisers to the two papers in the first period for which figures are given was \$2,491. In the first eight months after consolidation they used fifteen per cent more space and spent but \$1,992. They spent twenty per cent less money and got fifteen per cent more advertising. There is the key to the success of the whole proposition from the advertiser's point of view. But there are a few advertisers who refuse to see that, or at least they will not admit that they see it. The fellow who dislikes to spend any money with you because he believes that you are making a profit is one of the flies in the ointment.

While our increase in advertising from merchants in 1926 was greater than during the first eight months after consolidation for which I have given you the

figures, the fact that all occasional advertising and all national advertising is concentrated in one newspaper is perhaps as big a factor in the increased lineage as the increase in space used by retail stores

To give you the effects of consolidation on all departments of the business can best be done by giving you the figures:

(1) Display advertising: Income in 1924 (one paper), \$7,592.19. In 1926 (consolidated), \$12,385.85 — an increase of sixty-three per cent.

(2) Subscriptions: Income in 1924 (one paper), \$1,174.88. In 1926 (consolidated), \$4,374.02 — an increase of 273 per cent. This increase is almost startling. It merely indicates that we profited more in our circulation income than in any other department because we eliminated some bad practices growing out of too keen competition. Both of us were holding our circulations at any cost, and the cost to both of us was far too much. With us the average income over a period of years was about \$1,700. Consolidation only gave us courage to get what was coming to us.

(3) Legal publications: In 1924, \$1,851.33. In 1926, \$2,182.98 — an increase of eighteen per cent.

(4) Classified advertising: In 1924, \$367.12. In 1926, \$685.04 – an increase of eighty-seven per cent.

(5) Job work: In 1924, \$3,699.23. In 1926, \$5,146.29 — an increase of thirty-nine per cent. A job shop which opened in the town undoubtedly kept this percentage down, but was not without its advantages.

(6) Sundry sales: In 1924, \$469.67. In 1926, \$607.45 — an increase of twenty-nine per cent.

Total business, 1924—\$15,154.02; 1926—\$25,381.63; increase—\$10,227.61, or sixty-seven and one-half per cent. Of course, these



G. L. Caswell

are figures in which there would be a wide variation in different communities. But where the business is about equally divided there is no reason why they should not apply substantially as given.

As to the cost of doing business during the two periods it would serve no good purpose to quote figures, as they are factors well within the control of each publisher. With us the increased cost of operating was forty-three per cent, including ten per cent on the increased investment. It might have been held a little lower, and I would estimate that by watching expenses as closely as we did before the consolidation we might have held the figure down to near thirty-five per cent increase. In other words, it is not unreasonable to suppose that volume will increase almost twice as fast as expenses.

Our own experience has been, too, that as more time elapses there has been a decided tendency for business to increase. There was a period of readjustment through which every newspaper would have to go. With us it was about a year before we really got our stride, and advertising patronage is showing a large increase in 1927 over the same period last year. That, I think, is due to the fact that advertising becomes more productive as the quality of the paper is improved. Advertisers get results now that can be explained in no other way. Enthusiastic as we are about the possibilities of advertising in our office, we are sometimes surprised ourselves at the pulling power of some of the advertising.

That brings me to the conclusion of the whole matter, the starting point toward which we are going in consolidating newspapers. We are making better newspapers and thereby increasing two of the dimensions of advertising. By uniting the field into one list we are increasing the circulation for our advertisers. That is the first dimension of advertising. Through a larger income we are able to make better newspapers. As we do this the reader-interest increases. As the reader-interest increases the productiveness of the advertising increases. That is the second dimension - and to me by far the most important one. It is a dimension which only the skilled advertiser weighs adequately, but in which even the merest novice at advertising sees greater results even though he does not understand the reason. In our own case the increase in the first two dimensions has resulted in an increase in the third dimension - the amount of space used. Isn't it safe to assume that the results of increasing the first two dimensions through which the advertiser profits will take care of the balance sheet for the publisher regarding the third dimension?

There are pitfalls ahead for the publisher who is attempting to increase his profits without increasing the service he is giving to his readers. I do not doubt but that he can do it for a time through consolidation, but it is doubtful whether any permanent profit can be assured unless there is a determination to render greater service as the possibilities for such are increased. In our office we lean backward on that proposition. We have a policy of giving our utmost in service to an individual regardless of whether he reciprocates or not. He may have his printing done at the job office in our town, but he gets the same treatment in our news columns as though we had done the printing. In the long run that is the only policy for one newspaper in a town.

#### Cooperative State Boosting

More than two hundred and twenty-five of Minnesota's weeklies and local dailies joined in a "Minnesota Week" and from May 22 to May 28 issued special editions of from sixteen to twenty-four pages featuring the great things for which Minnesota is noted and the thousands of advantages enjoyed by the people of that state. This Minnesota week idea was sponsored by President J. V. Weber, of the state press association, and through the office of Field Manager Sam Haislett the newspapers were organized to put it across. It meant a lot of work and thousands of extra pages for the local papers of Minnesota that week, but some of them made money out of it, while others contributed vastly to advertising the state and its wonderful advantages in a way that should reap good rewards in the days to come.

There has been a steady growth of this idea of state advertising all over the country. Last year, it will be remembered, New Hampshire undertook an ambitious program of state advertising by bringing to that state and entertaining for a whole week some one hundred and fifty or more publishers

from nearly all the forty-eight states. Every important locality in the state contributed funds and entertainment for this great "spread." It is said that its greatest advantage after all was in the fact that it sold New Hampshire to her own people and inspired them with the blessings and advantages they have, if they only take advantage of them. And this year they are going to reap a rich reward.

Texas publishers arranged recently for a delegation of newspaper men to visit the East, and especially New York, to there herald the great state of Texas and convince advertisers and agencies that the Lone Star State has the people and the resources and the money to buy whatever may be well advertised there.

Iowa dailies have again entered into an advertising campaign for themselves, contributing another \$20,000 for this purpose. This will be the third year these thirty Iowa dailies have joined in "pot-luck" advertising. That is, they contribute to the advertising fund a percentage of their agate line rate, a committee arranges for the advertising in trade papers and other mediums, and each paper gets what is offered in the way of advertising as a result. Heralding the resources and buying power of Iowa and the reader-interest in the daily papers of the state is the basis of the advertising done.

Nebraska publishers have been working out the same plan for that state, while Kansas was one of the first states to send a delegation of publishers down East to meet with and talk Kansas to advertising agencies.

## Field Notes and Observations

By G. L. CASWELL

A VALUABLE EXCHANGE of newspaper information is now being accomplished through confidential bulletins of the National Association of State Press Field Managers, as well as in state bulletins for the several associations. Ed Bemis, of the Colorado Editorial Association, is carrying the burden of this valuable work for the press field managers, by which these managers receive monthly all the "inside" and vital information that they require for their memberships. In most of the states having field managers, monthly bulletins, either printed for general information and news or mimeographed bulletins for confidential information of the members in the state, are issued. Never in the past has such efficient or persistent organization work been carried on within newspaper domains. It is relieving the publishers of many perplexing problems and taking away from them many of the uncertainties of their business.

WE ARE ALWAYS GLAD to note constructive ideas in newspaper work and management. Something new has just come out of Massachusetts, where Gardner Campbell, editor of the Wakefield Daily Item, a wonderful local daily published right in the shadows of Boston, has issued a copyrighted pamphlet giving details of "The Wakefield Plan." Those will be interested who have seen the Item and happen to know of Mr. Campbell's success in putting across a great and successful local newspaper by extra effort and ingenuity in the matter of gathering local news. The plan tells how the Daily Item increased its local and personal news items from half a column a day to fifteen columns, with a consequent growth in circulation that was very gratifying. As we have gone over the plan" we find it is no secret nostrum, no "shot-in-the-arm" proposition, but a straightforward business and good will building idea that may be worked on any progressive local daily or weekly paper if handled intelligently. Mr. Campbell has also published and copyrighted a creditable "Style Book for News Writers" that covers a multitude of don'ts, whys, and wherefores in any editor's or news-writer's life.

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# Review of Newspapers and Advertisements

By J. L. FRAZIER

THOMAS CIKANEK, St. Paul.—Two advertisements submitted by you are excellent in every respect, most of all because they look so easy and inviting

LINDEN B. PENTZ, Mount Vernon, Washington.—Your advertisement, "The tractical Gift Store," for which you also sent the layout, is excellent in arrangement, particularly as regards the location of cuts. We would rather see the ectional headings in lower-case, but, of course, they would have to be in a

observations are correct. The Schoolbook face (a) is perhaps the clearest and observations are correct. The Schoolbook face (a) is perhaps the clearest and most legible available type and the appearance of the page as a whole is better—neatness and display effectiveness both considered—than where the other styles of heads are used. The face is too "fat" to get many characters in the heads however, although it would seem there are enough. What you changed to in the fall of 1926 was not Garamond at all, but Kennerley (b). While, as stated, these Kennerley heads are neat, they blend in quite too well with the body matter and, moreover, do

# Honor Club Takes Its First Trip

60 Students With Parents At Meeting

Eight Members of Honor H. R. Russell, Miss Babcock, and E. G. Potter Speak at Gathering

Reluctant to Leave the Institution

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Republic,

Students Enjoy Experience; College Recommendations, Trip To Washington, Scholarship Are Discussed

# **Comedy Farce Among Plans** For Carnival

Three styles of top heads used during the past year by the Spectator, high school paper, in Highland Park, Michigan, in the order in which they were used. For interesting facts concerning them read the review of that paper on this page.

size larger, for which there is not room with the body in the size it is. And it is none too large. The word "Luggage" in the first panel should be in regular instead of extra-condensed type; in fact, unless the measure makes nothing deepossible, odd shapes should not be used.

GEORGE C. Anderson, Chicago.—The newsheads on the first page of your February 3 issue are in most cases too large in relation to the importance of the items they cover, and the page is otherwise more sensational than we consider wise. To determine upon heads of definite size—larger than standard sider wise. To determine upon heads of definite size — larger than standard — and use them whether the matter justifies or not is wrong. Letter-spacing and exceptionally wide word-spacing is a further fault which you should strive to correct by writing copy that permits a neat set-up. Find one head of each size and style that doesn't have exceptional word-spacing or any letter-spacing and use it as standard. Write the heads so there will be the same number of characters to the line as in these standard headings. Page balance — i. e., the arrangement of the display features — is excellent. Advertisements are poor, some of them due to crowding, others to the mixing of unrelated faces in the same display and still others to the excessive use of rules as cut-offs within the advertisements. The printing is too weak and also somewhat uneven.

WILLIAM KIDDIE, Lincoln, California.-We regret exceedingly that with eight pages you see fit to place advertisements on the first, particularly since there is ample room on the others. Nothing cheapens the appearance of a paper more than the appearance of advertisements on the first page. Attention to advertising that is forced, so to speak, is not the kind that gets a real reading. Less objectionable — but faulty — is the positioning of advertisements else-Less objectionable — but faulty — is the positioning of advertisements elsewhere, these being scattered over the page, seemingly, with the idea of giving each advertiser the maximum amount of reading matter along the border lines of his advertisement. Enlightened advertising doesn't depend upon position for results and recognizes that a paper designed first of all for the reader's comfort and convenience has the best chance of bringing good results. The advertisements are not pleasing. While composition is not bad, it is certainly not excellent. Often too many items are emphasized, but the worst feature is the mixing of type faces of different shape and, to a lesser extent, of different design. Condensed and extended faces placed close together create bad effect; this combination is often found in the issue submitted. The weak slug border is also very unsatisfactory; in fact, if plain rules were used the ads. would be better. Rules have the required "body" without seeming to obtrude. The best mechanical feature about your paper is the printing.

Highland Park High School, Highland Park, Michigan.—We are not at

HIGHLAND PARK HIGH SCHOOL, Highland Park, Michigan.-We are not at all surprised to learn that the Spectator was awarded first prize during the past two years for being the best paper in Michigan printed in schools of 2,000 scholars and over. It was also the only high school weekly paper in the state listed in the All-American class for 1926. So far as our observation enables us to say, your paper should rate the same in a national contest. The issues showing three different styles of headings are interesting. We are reproducing showing three different styles of headings are interesting. We are reproducing one of each for the consideration of our readers in connection with what you say about them in your letter, as follows: "You will notice that during the first of the year 1926 we were using eighteen and twenty-four point Century Schoolbook in our headings. On account of the head-writers having difficulty in supplying the proper units for this rather extended type, a change was made to Garamond the following fall. This face, in connection with linotype Benedictine for the sub-heads, gave the paper an unusually neat appearance, but the staff felt the headings were a little weak. On account of this fault, if it can be so classified, a change was again made in January of this year, when the school print shop put in a series of Century Old Style Bold condensed—the face we are now using with linotype Cloister Bold for the sub-heads." Your

not provide room for more char-acters to the line than the Cen-tury Schoolbook. Obviously, the page has a livelier appearance with the condensed bold face as now used (c)—also a sort of colorful appearance; all things considered, these are very good Feature Circus, Shooting Gallery, and One Act
Plays on Program.

Thirty Booths are to Include
Eats and Drinks, Silhouettes;
\$2,500 Is Goal Set.

paper, in Highland Park, Michigan, in the the review of that paper on this page.

on your issue for April 1 is satisfactory, even though the heads are larger than those appearing there, the page, a little larger than those appearing there, the page as a whole would be in better balance vertically. The heads are very good heads. There's a lure about the Schoolbook heads we can hardly understand ourselves, much less explain. The heads, however, are merely indicative of the excellence of the paper in all respects, one of the best features being the clear, even-colored printing on the rather smooth paper of good weight that is used. The first impression of your work. Bircular accompanying the copies of the Spectator is excellent. We hope to receive further specimens of your work.

Calgary Albertan, Calgary, Canada.— First page makeup to the page, a little larger than those appearing there, the page as a whole would be in better balance vertically. The heads are well placed horizontally. Printing is a little heavy with ink, hardly heavy enough as regards impression; and there heads. There's a lure about the

# THE SPECTATOR

Beautiful first page of a high school paper which it would pay many "bread and butter" publishers to emulate.

is considerable offset on the copy we received. As a rule advertisements are well arranged, but — as a rule, too — many lines are emphasized and the type is crowded. The worst feature about the advertisements is the almost consistent use of borders that are too heavy, twelve-point rule being most frequent.

The Sheboygan Press, Sheboygan, Wisconsin.—Your special "County Historical Edition" is one of the finest we have seen. The text is manifestly alive with interest to local people, the typography of advertisements as fine as can

Figure 1 to 100 and the first 1 to 100 and 1 and 100 a Louis A. Moll IT'S The WHITE STORE AT CASCADE" Oscar A. Suemnich Eggebeen Bros and Ease ring and Acc -STATE BANK OF CASCADE merican Hote Waldo State Bank Our Nineteenth Frank E. Hein Anniversary n, through war good and poor time steadily grown and propored, above ad violative part ADELL STATE BANK

Page from special edition of the *Press*, Sheboygan, Wisconsin, illustrating the advantages of the pyramid makeup of advertisements and of harmonious, direct, and simple type display.

be, the makeup excellent in every respect, and the presswork is a delight. Seldom, indeed, in all the years we have been reviewing newspapers for The Inland Printer have we examined a paper so well printed or so excellent in every way. While the special-drawn sectional first pages indicate they were not done by a professional, experienced artist, they are effective in theme and striking in size and layout. The type faces used in the advertising are all good and so nearly related that no effect at all inharmonious results. It is peculiar that one does not notice the mixing of faces so much when other details of composition, display, and printing are good. We are reproducing a page from the issue that is characteristic of the edition as a whole.

The Sun, Auckland, New Zealand.—We direct your attention to the three

The Sun. Auckland, New Zealand.—We direct your attention to the three newsheads that appear on the preceding page. Are they not more attractive and more likely to "sell" the reader on the items than those appearing on the first page of the news section of your March 24 issue? The irregularity in the length of the lines in your heads is decidedly unpleasing and the two-column heads, in which the main lines are considerably short of the measure, are particularly bad. We are happy, however, to find that the Sun differs from most newspapers published in British dominions (except Canada, where some of the finest newspapers in the world are produced) in that the first page is devoted entirely to news of the day. We have long wondered why the first page of British papers is filled, or almost filled, with "classified" advertising. Advertisements are unusually good, but we suggest less use of all-cap. lines of display. The first page of the second section, headed "Greater Auckland's New Daily Newspaper" (the issue being Vol. 1, No. 2), is excellent, as, in fact, are all the pages of this section. The layout is interesting and attractive and the printing is first class, the large half tones appearing to excellent advantage.

the pages of this section. The layout is interesting and attractive and the printing is first class, the large halftones appearing to excellent advantage.

Leonard J. Fortune, Rome, New York.—The Rialto advertisement is well arranged and displayed; also strong in attention value. It is not as readable as it should be because so much of it is in italic. The occasional use of italic is excellent, being a striking contrast to roman, and provides variety and special emphasis, but its use should be the exception. Roman is the exception in this advertisement. Nothing of display value or distinction was gained by setting the signature to the right; the appearance of the form would be better if the name were centered with everything else in the advertisement. A decided weakness in the text matter is the extraordinary amount of space between words. Also, and especially in view of the large amount of white space elsewhere, the lines of the address are spaced too closely.

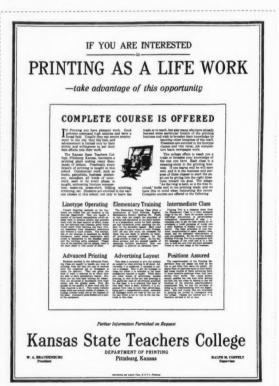
Peoples Advocate and Prest. New Bloomfield Pennsylvania — While it is

Peoples Advocate and Press, New Bloomfield, Pennsylvania.—While it is larger than we like, the first page of your January 12 issue is very good, the display features being arranged in a well balanced, orderly manner. Good printing also contributes to the pleasing impression. The page is rather old-fashioned with only boxheads and none of the news variety. The last page is faulty because advertisements are placed in the center columns and the reading matter is thereby divided. To give the best appearance, and to be consistent

with present-day standards of makeup, advertisements should be pyramided; that is, grouped in the lower right-hand corner of the page, with the largest one directly in the corner. It is disconcerting to find the reading matter divided into two or more groups; readers want it in one mass, and if they find it so and may read it with comfort they are in a good frame of mind to read the advertisements. The ads. may be passed if there is reading matter beyond.

The Crittenden Press, Marion, Kentucky.—The first page of your March 4 issue is a beauty; the only fault is that printing is somewhat pale, although much better than the average. Heads are satisfactory in size: there is sufficient variety among them and they are arranged in a balanced, orderly manner. Most of the advertisements are good, especially in display, arrangement, and details of composition. Some are not as good as they might be, the result of the use of the extra-condensed Caslon, which contrasts disagreeably with the Cheltenham Bold (of regular form) often used in connection. You have three good series, any one of which would make a good dress for your paper, but when indiscriminately mixed their individual merit is lost. Again, if you would standardize rule borders — not the heavy ones such as you sometimes use — a further improvement could be wrought. The wavy, curly rule borders are ugly; they were widely used twenty or more years ago, but times have changed — and taste, too. Borders should not be so pronounced in design or tone as to detract from the type matter.

Churchill County Eagle, Fallon, Nevada.—Presswork is so bad on the copies submitted that the good feature—the composition of advertisements—goes for naught. These are effectively arranged and displayed, but sometimes weakened by the use of light and weak-toned slug borders. Except for the advertisements the first page is well made up and is quite attractive and interesting in general. A paper of eight home printed pages of good size should not allow three advertisements on the first page to cheapen it. There was ample room on other pages for these advertisements. Another serious weakness with the issues sent us is the scattering of advertisements over the pages, with the object of getting as many of them as possible next to reading matter. The effect is disorderly—so, unpleasing. By all means start now to pyramid the advertisements in the lower right-hand corner of each page. By this systematic arrangement you will make the paper more popular with your readers, hence more valuable to the advertisers. Most of the advertisements will even then be adjacent to reading matter, and the largest ones in the corners will hold their own by reason of their size. At first thought one may think it unfair to the large-space advertiser, but forget that—the best papers pyramid the advertisements. Thus there must be good reason for doing so. One must not place all dependence upon position; the most important factor in a paper's value as an advertising medium is reader-interest. A paper that can't get results from an ad. except by position is almost surely not well edited. Once you have adopted and established the pyramid those advertisers who may grumble at the start will see the improved appearance of the paper and will be satisfied. Besides, it is your paper, and you should want to make it as consistent as may be with the best standards of the craft.



The page newspaper advertisement by students of the printing department of the State Teachers' College, Pittsburg, Kansas, emphasizes the advantages of white space and of arrangement in chart form, so to speak, for quick comprehension. While we do not think the layout could be improved upon, the major display at the top appears too weak.

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By Frank O. Sullivan

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

# A Photolith Method of Reproduction

By Frank O. Sullivan

A number of new methods and appliances have come into the offset field during the last few years. Some have been of value to the craft, and others, while apparently good, have died a-borning. In the latter case sometimes it has been because

of the lack of actual trying out and understanding the method or appliance advocated to the trade. One of the latest is *Neokol*. It has not made much headway, due principally to lack of experience on the part of the photolithographer trying it who, when he has made a failure of his first attempt to use it, casts it aside as impractical. The writer believes that Neokol, in the hands of competent operators, will prove a boon to not only the lithographing industry, but to photoengravers as well. It was with this idea in mind that the following data was secured from the manufacturers of Neokol, through the medium of their chemist, Doctor Meloy:

A short time ago one of the leading technicians in the photolith industry watched a practical demonstration of this new sensitizing medium. He studied every

move and every stage of the demonstration much as a skeptic views the performance of a popular musician. Then he took a piece of clear glass, flowed it with the solution, made an exposure from a negative, placed the exposed plate in the developer, watched the image appear, and dried the developed plate; then with his own hands he proceeded to "stage" this plate for photolith in the same manner as that employed on copper by the photoengraver.

Then he turned to me and said: "It's uncanny. It's entirely practical. You have accomplished something in photolith technique which has never been done before. I could scarcely believe it until I did it with my own hands."

Indeed, it did seem "uncanny," because the plate was flowed in broad daylight. It dried almost instantly. The full exposure was made in five minutes from an average screen negative. It was removed and developed in broad daylight, and the image appeared in broad daylight.

Then he "staged" the plate, absolutely controlling the dot formation in any way he saw fit for photolith reproduction—even in an early and simpler manner than the photoengraver "stages" his work

The operation was simple. There was nothing complicated about it. Even in his first attempt he reduced the dots in a halftone print by local application of the developing solution, corresponding to the reëtching of a halftone on copper. He reduced a middle-tone dot in a few minutes. This photolith expert realized in his own experience that he had accomplished something which could not be obtained by any other method known in photolith today. Obviously, it is well known that the processes of photoengraving and

photolithography are almost identical up to a certain stage; but beyond that point there is a decided variance. Technically, the photoengraver "goes one way" and the photolithographer "goes another way." Through the etching process the photoengraver cor-

rects the plate *after* it is printed on the metal. All the color corrections in photolithography must be accomplished *before* the printing is made on the metal.

The necessity of color correction (in photolithography) before printing on the metal has even developed a distinct department in photolithography. It has in the past been known as the glass-retouching process. The lithographic artist, through long hours of intricate toil, artistic ability, and precision has, through indirect methods, been able to correct the color values in photolithography. But it is a long and toilsome route.

The photoengraver possesses the decided advantage of accomplishing the desired result by a more mechanical and exact method. The photoengraver's method is a positive one, while that of the photolithographer has depended, in the past, upon much expense and the variability of the human equation. Thus the photolithographer has been looking for a method which is

lithographer has been looking for a method which is as certain and mechanical as that used by the photoengraver. Neokol, a synthetic sensitizing solution, with properties similar to sensitive asphaltum (but much more sensitive to light), bears every indication that it is to be the method of revolutionizing the present process of making photolith colorwork. It is a basic discovery, entirely new and wholly practical. Its value has been conclusively proved and is being conclusively proved by its every-day practical use in litho plants.

If you have not yet personally experimented with this new solution, or if you have not yet had an opportunity to see an actual demonstration, bear in mind that each statement made in this article can be verified by a practical demonstration.

So that the readers of this department can be more fully conversant with the value of Neokol, let us present to you the processes employed to produce a set of color offset negatives:

Thoroughly wash and dry the required number of velvet-finished ground glass plates (ground glass being used for color plates). It is suggested that all glass be first soaked in a strong solution of nitric acid to remove all grease and foreign matter, as glass should be scrupulously clean before coating.

Place the glass on a whirler of any standard make, for it must have the required variable speed which is necessary for proper results. The most satisfactory coating will be obtained by whirling at a speed of fifty revolutions a minute for an 8 by 10 inch g'ass and a proportionately increased speed for larger sizes.

Upon starting the whirler, pour about half an ounce of Neokol solution on the revolving glass plate, starting at the center and proceeding toward the edge, in order to completely cover the



Frank O. Sullivan

surface from corner to corner. Then continue the whirling for about thirty seconds, or longer if necessary, to allow the solution to properly "set." The solution dries very quickly, and this operation should be executed quite rapidly.

Stop the whirler, remove the plate, and place it in a rack to dry. This coated plate should have a high, glossy surface, entirely free from dust and spots. Plates may be used in about fifteen minutes after coating, but much better results will be obtained if left in the rack for twenty-four hours. This will give the solution sufficient time in which to "cure."

As Neokol is not sensitive to ordinary light, the plates may be left in the workroom, but must be kept from direct sunlight, rays of the arc light, or any other strong light. They should be properly covered for protection against dust and flying particles in the air. Now the operator can proceed with the work.

With the screen, the usual complete set of color separation negatives is made in yellow, red, blue, and black, in the regular manner. Then positives may be made on Neokol coated plates by exposure with an ordinary arc lamp. They are about as sensitive as bichromated albumin plates, and require from three to ten minutes exposure, according to the density of the negative. A Neokol coated plate is placed in contact with the negative in a regular vacuum printing frame. It is not advisable to apply too much pressure between the negative and the coated glass plate. The exposure is made according to the strength of the image required. A normal negative will render a satisfactory print in four minutes with the arc lamp eighteen inches from the printing frame. For a black negative a shorter time is required for printing, while for a pink or light blue a much darker print is necessary. After exposure the plate must be cooled. A faint image may be visible before developing.

The exposed plate is now placed in a white enamel tray of Meloil developer, full strength. This developer renders the same action on the Neokol as that of water on a bichromated colloid plate. The unexposed surface will dissolve away, and a dark red image will gradually appear, possessing all of the screen dots of the original negative. After a few minutes of development, by rocking the tray constantly, the image will become fully visible. When it has developed to a point satisfactory in the judgment of the operator, it should be removed from the developer and dried between blotting paper or newspaper.

Bear in mind that development may be stopped at any time by removing the plate from the developer and drying. Then develop-

ment may be resumed again at any time, as desired.

Perfect development of Neokol plates, as in any other operation, requires a little experience. It is advisable to make test plates from small negatives to become fully familiar with the few "tricks" which are necessary for success. For instance, development may be "forced" by carefully swabbing the surface of the plate with a tuft of cotton. By experimenting with half a dozen plates or so, the operator will readily grasp the characteristics of Neokol action, thereby being able to detect any cases of uneven coating, too heavy coating, incorrect time of exposure, insufficient development, or forced development.

When the Neokol glass positive is thoroughly dry, work may be started to correct the tone values. It is now ready for "staging." Those parts which are to be retained in their original density are painted over, by means of a small camel's-hair brush, with gum gamboge or gum arabic (colored with Prussian blue). Asphaltum can not be used.

Those covered portions are not then affected by the developer, into which the positive is again placed after each operation of "staging." The "staging" operation may be repeated as often as desired to reduce all tones in strength according to the judgment of the operator.

Another thing. One of the latest developments of this new sensitizing solution is that of its use in the preparation of zinc or aluminum plates for offset work. Neokol X, which is many times faster than albumin, has produced plates which, in some instances, ran well over one hundred thousand impressions. In fact, they ran until the metal began to wear smooth. The method of preparing zinc or aluminum press plates is as follows:

A fine grain plate is most desirable and may be counter-etched if necessary. A satisfactory counter-etch may be had by using a solution of one gallon of water containing two ounces of concentrated hydrochloric acid. After the plate is thoroughly dry, place it on the whirler, pour on a sufficient quantity of Neokol X solution to

form a rectangular section covering approximately two-thirds of the plate. Then whirl the plate at a speed of not over sixty revolutions a minute.

Allow it to dry for half an hour, after which it may be exposed, first determining the correct timing on a test plate. Place the plate in a large tray of Meloil B. Areas of the plate may be swabbed gently with a piece of absorbent cotton. After full development, when the clear spaces have become white, rinse the plate with fresh Meloil B and allow it to dry. It should then be gum-etched with a solution of one gallon of thirty per cent gum arabic, containing two to three ounces of concentrated phosphoric acid. Allow the plate to etch vigorously by brushing the gum etch over the surface continuously for about three minutes. Wash off with clean, running water, gum up, and dry. Then wash off and roll up with ink.

#### A Process for Making Color-Correct Negatives

Dr. Wilhelm Schupp, Dresden, Germany, writing in the March, 1927, issue of the *Deutscher Drucker*, has the following to say concerning a new process for making tone and color-correct negatives for photomechanical reproduction:

This process, patent for which has been applied for, offers a simple and reliable method for the production of color-correct multicolor flat-bed forms in general, but is particularly adapted to give to photomechanical reproduction methods for offset lithography that fundamental sureness which is so much desired, and which consists of the color-correct rendering of the particular colors of the original in absolutely sharp screen dots. It reduces the color scale to four colors and eliminates retouching.

The process deals with photomechanically produced screen positives, as, for instance, by means of direct screen exposure and reversal of the thus procured negative, by means of screening of halftone negatives, or by screen contact prints of halftone negatives. On positives obtained in this way a partial tone of color retouching is carried out by the application of means which tend to reduce or enlarge the screen dots in a manner similarly applied to the photoengraver's halftone cut. Of these retouched and color-corrected screen positives, as many plates as are required may be made to conform to the size of the press plate. They are then mounted in position on a transparent support and printed on the stone or zinc. The extraordinary definition and opacity of even the finest dots of the screen positive are a guarantee for the reproduction of any desired number of uniform color-correct negatives.

For retouching the positives the Farmer solution is used to reduce and potassium iodid-mercuric iodid intensifiers to enlarge the dot, while asphaltum or amber varnish (because of being insoluble in water) is used for blocking out.

This process is especially good in reducing the stipple, a necessity frequently occurring in retouching colors. The method is very successful and produces any desired tone gradation, ranging from close formation of three-quarter tones to the finest stipple, even to clear white. As a valuable means of stopping the action by which the dot is reduced to smaller size, and also the effect of the reducer on the emulsion, a weak neutralizing solution of sodium bicarbonate is used. After reducing, the varnish covering the tones that were to remain intact is washed off with benzol. Time may be saved if this is done while the positive is still wet, so that the partial enlargement of stipples and intensifying of tones, which were covered by the varnish, may immediately follow the reducing operation. When the desired tone value has been obtained, the positive is rinsed and dried and those parts which are to print solid are opaqued out. According to more recent experiences, this retouching process can be simplified and quickened by leaving out the varnishing and retouching locally on the gelatin stratum by using a brush

dipped in Farmer's solution.

By retouching the positive, the additional advantage is gained in that the retoucher has a more reliable guidance in judging his tone and color values than a negative could afford him. This process has been exclusively and successfully employed for a period of about one and one-half years by Schupp & Nierth, manufacturers of labels, in Dresden. Summing up the obvious advantages, they are to be found in the greater ease with which retouching colors is carried out; in the possibility of producing any desired number of color-correct negatives, absolutely alike, and in the exact definition of the dots and the uniformity of prints.

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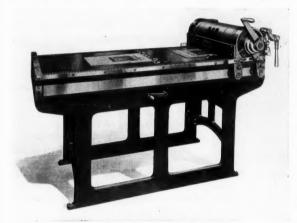
# New Things for the Photolithographer



NTEREST in photomechanics and photomechanical equipment is increasing every year. This interest is also manifested on the part of the manufacturers of equipment whose problem it is not only to simplify the method as much as possible, but also to reduce the cost of installing a photo-lith department. This has been espe-

cially true of the Directoplate Corporation, Chicago, a manufacturer of cameras, step and repeat machines, and offset power and hand color proving presses.

This company has recently marketed a new type of camera and also a small, but compact and accurate photo-composing



Directoplate Offset Hand Color Proving Press

machine, known as the "Simplex." We believe a short description of these devices will be of interest to lithographers and to printers who are contemplating entering the offset field:

The Directoplate Offset Hand Color Proving Press is built like an offset press and with its rigidity of impression; it gives a color proof exactly like the work to be printed on an offset press; in fact, this proof press prints the bottom of the plate as well as the top, consequently regular press plate grain can be used for proving and the same results obtained as you get on the offset press.

All unnecessary operations have been eliminated; the press is simplified to the last degree. The operator does not have to exert as much strength in operating this machine as he does the old style machine; neither does he have to walk the distance that was necessary with the old machines.

Bearers on main bed are held in contact rigidly with bearers on cylinder at all times. Gear on cylinder does not mesh during printing operations.

Perfect register is guaranteed on as many colors as desired. Side guide has a rough movement as well as a micrometer movement. Each gripper is held down by individual spring tension. Foot lever control for raising and lowering grippers for registering the sheet to guides.

The Directoplate Color Precision Camera, Type B. L. C., is manufactured in two sizes, 24 by 24 inches and 31 by 31 inches. It is built either to operate inside of darkroom or outside of darkroom, and all important operations are carried out back of the camera.

The camera is arranged as regular equipment for straight photographic work of the highest precision, and, if desired, a special two-way micrometer adjustment is furnished for shifting the plate-holder horizontally and vertically for making multiple exposures on single negative plates with succeeding negative plates to register.

The copy board is mounted on a frame carriage support. This carriage is adjustable to means of positive locking mechanism

which has a micrometer for controlling movements to one-thou-sandth of an inch.

The screenholder, with screen mechanism, is constructed to work accurately and square with the camera. This holder is rigidly constructed and dependable.

Screenholder of the 31 by 31 inch camera is arranged to take twenty-nine and one-half inch diameter screen or any smaller size.

The lens board support is mounted on slideways and arranged to shift by means of a rough fast movement and a fine screw micrometer movement which enables the operator to control movements to one-thousandth of an inch.

The plateholder is provided with a centering device for bringing the negatives to a center position on the vertical line.

The top plateholder can easily be moved in a vertical direction, enabling the operator to easily and quickly remove the negative.

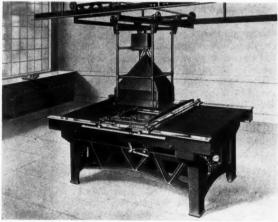
It is not necessary to make successive color negative plates at one setting of the camera. The same position and registration can be obtained by taking the micrometer readings of the original set-up.

The camera is arranged for photo-composing two or more subjects on one negative plate.

Also, special copy holding frames and register device for registering color separation copies or impressions of color plates can be supplied with either of the above sizes of camera.

The "Simplex" Directoplate Photo-Composing Machine is the latest development in transfer machinery that the Directoplate Corporation, Chicago, is offering, to take care of the press platemaking requirements of the lithographer.

The "Simplex" unit has the same vacuum pressure mechanism for instantaneously obtaining contact; the same kind of negative register chases; the same automatic light timing and regulating



"Simplex" Directoplate Photo-Composing Machine

device as the other machines, but is slightly slower in moving from one position to another than the higher priced machines, as the latter are practically automatic; but almost the same number of plates can be made in a day on the "Simplex" machine as can be made on the other type of machines.

The new overhead lamp has cut down exposure time; exposures are made in from one-half to one and one-half minutes.

Either thin or thick glass negatives, film, or paper negatives can be used in the machine; it can be operated in daylight.

المرازة المعالمة

I HAVE before me several specimens of offset lithography produced by Jahn & Ollier, Chicago. They are produced in one and two colors, and in all my investigations in the offset lithographing field I have never seen any finer or better specimens. One of the booklets in one color, on which a 300-line screen was used, was produced for Haeger Potteries, Dundee, Illinois.

## Wet Plate and Collodion Emulsion Details

Part II. - By GUSTAV R. MAYER
Illustrations by the Author



JOB well planned is a job half done. This applies even to the glass that we use in our photographic work and yet give it no more attention than is absolutely necessary, usually considering it a waste of good time to favor it with anything more than a glance at its surface to see if it is fit to use. The rest is left to the glass

washer, and he does just as good a job as he is told; the job all depends on how he is told. There is one detail much neglected that can cause considerable economic loss at times;

this is the razor-sharp edges and corners of the glass as it is supplied to us.

Wet hands do not get a firm grip on a wet piece of glass, especially if the glass is fairly large in size and weighs from fifteen to thirty pounds. This glass can only be handled around the edges, so it is of some importance to give these edges proper attention; it is a paying investment. All

glass to be used for photographic purposes should have the corners and sharp edges thoroughly dulled and the cutting edge removed in some manner. The old method of doing this was to drag the sharp edge of one glass along the sharp edge of another glass; in this way the sharp edges of two pieces of glass were dulled simultaneously. This will do for small size thin glass up to about 8 by 10 inches, but is unsatisfactory for

larger sizes; the sharp edges are removed in this way, but these edges now have become saws that can do a good job of skin cutting if the wet glass begins to slide in the wet hands.

An example of what can happen, due to lack of attention to this detail, will make all this clearer. The glass on which the negatives were to be made was 20 by 24 by 3/8 inch plate, each piece weighing about eighteen pounds. The sharp edges on this glass had been removed by rubbing another piece of glass along these edges several times, and they now felt and appeared quite dull.

While the photographer was holding up the negative for inspection by transmitted light in the course of reducing the halftone dots to the values required by the original, wet hands on wet glass began to slip and tighter grip on the glass was attempted to avoid losing the negative. The saw-edged glass glided along the palm of the hand, producing an ugly cut right across it that required hospital treatment and placed that photographer on the sick list for three weeks. The man had to suffer, and the firm

paid him his salary during this time; everybody lost, from blood to money, just because the sharp edges of a piece of glass were not given proper attention at the proper time.

A fairly good way to remove these sharp edges is with a mill cut file that is kept wet with water while doing this job, the most important thing being to keep the file well lubricated with water all the time, for if this is not done the edges of the

glass will chip off and make a lot of dirt-catching reservoirs along these edges and at the same time wreck the file. Filing should be done away from the glass surface, as this avoids chipped edges and possible digs into the surface.

The filing direction is shown in Fig. 1, in which is also shown another tool for doing this job; this represents the best method the writer has found to thoroughly dull the sharp edges by hand power. A round, coarse carborundum stone, such as carpenters use for sharpening plane irons and chisels and can be purchased at any hardware store, is the grindstone; it fits nicely into the hand. The glass is laid on the rack in the sink

with the water flowing over it and the carborundum stone thoroughly wet with water rubbed along the edges with a circular motion to avoid grinding grooves into the surface of the stone. In a few minutes these sharp edges are ground away, leaving a slight bevel edge that has a safe feel when handling the glass later on with wet hands. The carborundum stone must be kept



Fig. 1 .- Sharp edge removing tools.

soaked with water to thoroughly lubricate it while grinding the glass; if this is not done the stone will be ground off instead of the glass. Best of all is to grind off these edges on a glass grinding wheel such as is used by glassworkers for doing the rough grinding prior to polishing the edges of plate glass for display cases and auto windows. This, however, means a power-driven machine in the plant that will be used infrequently

after the stock of glass to suit the needs of the photographic department has once been supplied. To have this edge grinding done by the glass company is not expensive, and it will repay its cost many times over through the time saved by every one who handles this glass with either wet or dry hands, decreasing the risk of negative breakage and personal injury.

Substrata. Wet plate collodion and collodion emulsion will not remain anchored to the plain glass surface. The glass can be flowed with the collodion, but as soon as wash water is applied the collodion film goes down the sink.

A coating of some substance is required that will stick to the glass and to which in turn will stick the light sensitive collodion film to prevent the film floating off during the subsequent operations of finishing the negative or positive. Several materials can be used for this purpose. Some are flowed over the entire surface of the glass, others are painted on the glass surface; a narrow strip only is applied, just wide enough to give the collodion a substantial grip completely around the margins of the film.



Fig. 2.—Emulsion substratum before and after filtering.

Rubber Edging. Thin rubber cement applied with a small brush or mop stick made by twisting a small amount of absorbent cotton around a small stick makes a firm anchorage for the collodion film. The rubber edging should be only about one-half inch wide and completely cover the glass surface all around. The collodion film is prevented from washing off by this thin coating of rubber cement; but if there should be a



Fig. 3.— Filtering albumin substratum.

particle of sharp dirt in the water that would bore a hole into the collodion film inside the rubber edging, the result is usually disastrous. If the negative is not partly washed off, the intensifying solutions get under the film and produce a bad stain. Negatives made on rubber-edged glass are the easiest to strip, as it rarely happens that there is any tendency to stick when removing the film from its support. Rubber edging has desirable features, but it is not practical for large negatives, as the probability of losing the negative due to the causes mentioned is of greater importance than its advantages.

This method can be used to advantage when a small negative is required for inserting into a group or a rush title line and no small albuminized glass is on hand. The small glass is thoroughly cleaned with Bon Ami or any other cleaning powder, well rinsed, and dried with a clean cloth or towel; all fluff is removed with the dusting brush, the rubber edging painted around the edges, and the glass is ready for flowing.

A formula for this edging is very simple; a small quantity of the rubber solution used for stripping is diluted with ether until the mixture is very fluid. It should dry almost instantly when applied to the glass.

Substratum for Wet Collodion. A dilute albumin solution has proven to be the most practical for this process. The solution is liquid at room temperature, easily applied to the glass; the collodion adheres firmly to it and the negative can readily be stripped, should this be required. In our experience all these features are not embodied in a gelatin substratum. Dry, powdered egg albumin is in constant use here; we have not used fresh egg albumin in twenty years. There is no particular difficulty in dissolving this powdered, dry albumin provided this is done in a particular way.

After placing the weighed-out quantity of dry albumin into a graduate or any other container in which it is to be dissolved, pour on it sufficient water to just wet the powder; now gently stir it with a glass strip or rod; as the water first comes in contact with the dry powder the powder repels the water, gathers up into clumps and generally misbehaves, but in a few seconds the water begins its work and after gently stirring a minute or two the mixture is in a paste-like condition with a little thick albumin sticking to the end of the glass strip. The reader will notice that stirring should be done gently; this is important; if stirring is at all vigorous the albumin particles will cement themselves to the end of the stirring rod and then it will require some time for the water to penetrate the sticky mass and get it into a fluid condition.

The reason for adding only just sufficient water to wet the powder is that the dry albumin is much more soluble in a strong solution of itself. After the albumin has been made into the paste condition the remaining water is added to dilute it to working strength, thoroughly stirred; then add the other ingredients, if any, thoroughly filtered, and it is ready for use.

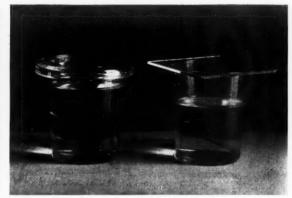


Fig. 4.— Covers.

If the powdered, dry albumin is added to the full quantity of water and stirred, the albumin will form small clumps and balls and require hours to dissolve.

Every photographer should be something of a chemist; he should understand the physical conditions and mechanical procedure necessary to bring the materials he uses together in the most efficient way. These are all details that, when properly applied, make the work easier and keep worry away.

There seems to be no limit to the keeping properties of the dry albumin when kept in a well corked bottle. But if the stock is left uncorked, weevils and other bugs get into it; rats here have acquired a taste for it.

For wet collodion plates a plain solution of albumin with the addition of a few drops of ammonia water is used.

A formula that is working satisfactorily on plain glass is: Ten grains dry albumin, powdered; two-thirds dram distilled water; stir gently to form a paste; add distilled water to make total volume thirty ounces; stir well; add five drops ammonia water; again stir well and thoroughly filter. Filter it every time before use.

For ground glass it should be a little thicker; only one-half the quantity of water is used; distilled water is added to make only fifteen ounces. There should be only sufficient albumin on the glass to do the work it is intended for, to hold the collodion film on the glass. More than this is unnecessary and harmful to the silver bath solution.

The reason the collodion film remains attached to the ultra microscopic film of albumin on the glass is that when the collodionized plate is immersed in the silver nitrate bath solution the silver nitrate reacts with the albumin, forming silver albuminate, during the time the salts in the collodion react with the silver nitrate to form the light sensitive compounds that the photographic image consists of.

Silver albuminate is a complex compound not soluble in water at ordinary temperature; the collodion film therefore remains anchored to the glass during the remaining manipulations in this photographic process.

This is well demonstrated by flowing a plate with this plain albumin substratum on it with collodion emulsion. The emulsion floats off as the negative is developed and finished; there is no free silver nitrate present to form the insoluble silver albuminate. It is therefore self-evident that the greater the thickness of the albumin substratum the more silver nitrate will be consumed in combining with it as well as adding organic matter to the silver bath solution that will sooner or later cause fog in the photographic negative or positive.

For this same reason, when flowing the substratum over the glass, do the job reasonably carefully, keeping the albumin solution off the back of the glass as much as possible.

Albumin Substratum for Collodion Emulsion. To obtain the advantages of albumin as a substratum for this photographic

process requires the addition of some substance that will have a similar effect on it as the silver nitrate has in the wet collodion process; it should impart a semi-insolubility to the albumin after the substratum coating on the glass is dry.

Chrome alum produces this effect very easily and was used for this purpose long before most of us were photographers. With the presence of a little formaldehyde as a preservative, the combination makes a very good substratum for collodion emulsion.

The writer has done considerable research pertaining to substrata for this purpose; the effect of various proportions of the chemicals that can be used for bringing the albumin into this semi-insoluble state; the influence of these materials on the color sensitive collodion emulsion; the possibility of developer or intensifying solutions reacting with it and producing stain in the negative or positive; also the ease or difficulty with which stripping the film from the glass could be done when this was necessary. An excess of chrome alum had no detrimental influence on the emulsion; no stain appeared, but stripping the film from the glass became difficult; the film remained firmly attached to the glass and with some of the substratum mixtures the film released its hold on the glass. but part of the photographic image remained behind. This occurred mostly in the extreme highlight tints of halftone screen negatives; the original image and the intensification parted company.

In most chemical combinations used in photography the mechanical sequence in which the ingredients are mixed has a decided influence on the ultimate result. The writer is constantly attempting to simplify those he uses in order that definite and satisfactory results may be attained every time. While the writer published an excellent formula for a collodion emulsion albumin substratum many years ago, there were certain features about the mixing of it the importance of which some of his coworkers did not grasp, with the result that the mixture did not produce as indicated by the directions given. What seems perfectly obvious to some of us is as clear as mud to others, which indicates that the obvious is not as clear as it should be.

The following formula has given satisfactory results for many months in actual practice: Three ounces distilled water; ninety grains chrome alum; dissolve and add one ounce formaldehyde and filter. The mechanics of mixing the solution have been simplified and the negatives can be stripped with the same ease and certainty as wet collodion.

A chrome alum stock solution is prepared; this keeps indefinitely in a corked bottle and is therefore always ready for use.

The plain albumin solution is identical with that given for wet collodion; the only change is substituting this chrome alum solution for the ammonia water. For the sake of completeness, the entire formula is given here: Ten grains dry albumin, powdered; three drams distilled water; stir gently to form a paste; add distilled water to thirty ounces; stir well and add one-half dram chrome alum solution. Again stir well; let stand about ten minutes, then filter. Filter it every time before use.

As with wet collodion plates, this substratum should be thicker for ground glass, so that only half the given quantity of water is used, fifteen in place of thirty ounces.

The mixture becomes almost milky after standing a few minutes, due to the formation of a chrome aluminum albumin complex, comparable to silver albuminate, and the reaction seems to be accelerated by exposure to strong light. The cloudy flock is readily filtered out. The filtrate is now only slightly opalescent and can be used immediately. Fig. 2 clearly shows the condition of the solution before and after filtering.

After a day or two the slight opalescence disappears, due to the coagulation of the remaining flock that caused the slight cloudiness; this settles, leaving the solution now water clear. Fig. 3 shows this white flock at the bottom of the small stock

bottle; alongside are the beaker-like lipped glasses into which the solution is filtered just before use. Two are required; while one is poured from the other is filtered into, thereby avoiding waste of time. The ordinary flat bottom molded graduates can be substituted for these beakers, but the condition of the albumin solution can not be so easily observed as in the former.

Cover the beakers to keep dust out of the solution if the glass-cleaning job should be interrupted. Every dust speck in the substratum on the glass will cause a defective spot in the negative. A clean piece of glass will do for a cover, but better still is a glass fruit jar cover. Its advantage is shown in Fig. 4. Due to the turned-down rim it can not pick up any dirt on its inside surface when laid on the shelf or bench, the dirt later on dropping into the filtered solution, as can easily happen with the flat glass cover.

All this glassware should be kept clean; no time need be wasted to keep it so; cleanliness is a matter of habit.

Due to the presence of formaldehyde, the mixture has excellent keeping qualities, remaining in good condition for weeks. Two or three times the quantity given can be made up at one time; keep it covered with a glass lid of some kind to keep out of it the bacteria floating in the air.

It would not be advisable to use this substratum for wet collodion plates; silver nitrate reacts with both chrome alum and formaldehyde, silver sulphate with chrome alum, and white metallic silver with formaldehyde, both of which have an injurious effect on the silver bath solution.

Distilled water is specified in these albumin solutions so that the substratum on the glass will contain only those materials that should be present. Tap water usually contains more or less organic and chemical materials that react with silver nitrate, which are not harmful for all ordinary purposes, but will cause trouble at some steps in our photographic processes; so why invite trouble when it can be avoided?

The chrome alum should be of the best quality; in the form of violet-colored, glistening crystals and not the dull appearing kind with a coating of a dirty gray-blue powder. Keep this chemical in a tightly corked bottle and it will remain in good condition indefinitely.

The formaldehyde is the forty per cent U. S. P. solution. No uniform good results will be obtained unless good chemicals are employed and these protected from spoiling by treating them decently in stockroom or on the shelf. Many failures and erratic results are due to just this cause.

Very little attention is given in most text books to the preparation of the glass or the many details involved, which are even more important in photolithography than in photoengraving. Spots are more difficult to repair in photolithographic plates than in photoengraved plates. Heavy plate glass is generally used for the negatives; not only chemical and optical skill goes into their production, but brute strength is also essential in juggling this glass.

The substratumed glass is the foundation upon which the negative or positive is built; its preparation can increase or decrease cost of production, make or break a delivery promise, and be the deciding factor between profit and loss.

#### Type Reproduction Without Photography

A method for producing negatives of type, cuts, or from designs on stone is the latest invention of Dr. William Heinecke, 180 North Wabash avenue, Chicago. This method enables the lithographer to produce a negative of anything desired of exact size without the aid of a camera. It is simple, accurate, and quick. Doctor Heinecke, in originating this method for the trade, is having it fully protected by patents, and full information on the subject can be secured from him. It is going to mean a considerable saving to the craft.

# Lithographic Topics

I NOTE in the May issue of THE INLAND PRINTER an article stating that castor oil is being rubbed on the bindings of books in the great library in New York city to renew the life of the leather. Why not humidify the library? Paper becomes brittle and cracks in folding through loss of moisture content. Why is not the same thing true with the leather bindings? Some weeks ago I was in a printing establishment where a set of rollers had been put aside to be sent out for re-covering. Before they were sent the owner had a humidifying system installed, and the rollers stood there in the new atmosphere. Some days later something went wrong with the rollers on the press and the discarded rollers were put back. What happened? They worked almost as well as new rollers because the necessary moisture content had been renewed in their composition. Printing and lithographing plants, under the right, controlled amount of relative humidity, will have eighty per cent of their paper troubles eliminated, the inks will work better, the rollers retain active life longer; besides, there will be less absenteeism from sickness. In other words, we are going back to nature's element to live in when we place the proper amount of moisture content in the air in which we work. Think it over.

MUCH has been written and said of the "Pantone" plates invented by Ronald Trist of London, but it yet remains to be demonstrated as an economical process in the production of plates for the offset press. For long runs of a quarter million impressions or more there is a great possibility that such plates will prove economical. But what about runs of 25,000, 50,000, or 100,000, especially when you consider that it takes 1,100 amperes a cubic foot for the depositing of the salts of chromium on the metal plate? It must be borne in mind that for such short runs a metal plate of zinc or aluminum can be grained and regrained at a cost of about one dollar, and used over and over again, whereas a "Pantone" plate will be good for the one job only. Will the new company formed in England market the plates ready for photo-composing, and if so, what will be the price of such plates? Will they compare favorably with the present method of preparing the regularly photo-composed albumin plates in price and quickness in preparation? This remains to be seen, and the lithographing trade will await this information with a great deal of interest.

Some of the very best high-grade commercial and bank stationery I have ever seen was given me by Jesse P. Tompsett, of the Isler-Tompsett Company, of St. Louis, during a recent visit to his plant. This company occupies a modern and up-todate plant of its own at 2940 Benton street, and the thing that amazed me most was that everything it does is by photomechanical methods. Lettering, shading, and halftones are produced by photography, and are excellently done. I used to think that the reproduction of letterheads by the engraved stone method could not be excelled, but now I am more than ever convinced that we are living in a photomechanical age, and that the real method of reproduction is by photography.

S. E. KATELY is an interesting fellow. I met him for the first time at the speakers' table during the dinner of the Craftsmen's club at the Morrison Hotel, Chicago, on April 19. A day or two later we had lunch together and had a mighty interesting discussion. He is superintendent of the rotary pressroom of R. R. Donnelley & Sons Company, at its Calumet avenue plant, but in former years he had a great deal to do with the installation of the offset lithographing division of the Metropolitan Life Insurance Company, when the plant was located on Twenty-fourth street, New York city. Jim Masterman was then in charge and Kately was his assistant. I used to wonder, in those days, how they were able to get such clear and sharp reproductions of their type matter by offset. This is the way Kately explained it to me: He took a piece of English finish paper and fixed it firmly on the tympan of his job press, pulled an impression on it with transfer ink, placed a piece of transfer paper face to face with the impression, and then pulled another impression on the back of the transfer paper. That method did away with pulling a transfer from a transfer in order to get it positive on the zinc plate, and that was their method of securing sharp type impressions.

THE VACUUM CLEANER has found a new vocation. This time it is used for cleaning rollers on the offset press. Last month I visited the plant of the Advance Lithograph Company, Chicago, and Oswald Mielenz, the president of that company, took me into the pressroom, where I saw two offset presses equipped with this new vacuum device. It is operated with the air from the suction feeder of the press; has a device with perforated strips of rubber stretching across the press next to the rollers. These rubber strips are turned up against the rollers, a pint to a pint and a half of gasoline or benzine is poured on the rollers, the press started up, and in fifteen minutes the rollers are perfectly clean. No rags or waste are used in the operation.



"In the Days That Wuz"- When Duffy Saw "Red" Cartoon by John T. Nolf, Printer-Artist,

# Printing Throughout the World

Part VI. - By Roy T. PORTE



HE world is a mighty small place after all. To be thoroughly convinced of the truth of this common phrase one has but to take a trip around the world, meet people on shipboard, in hotels, public places, and perhaps even in temples, and experience the delight that comes with meeting some one you have known or heard of before. Nearly

every person on board the *Carinthia* had visited Salt Lake City at some time or other, and the others said they were going to, so ne matter how far we sailed, we could talk of home, Zion Park, Bryce's Canyon, and so on. About three years ago, near Brigham Young's monument in Salt Lake City, I was stopped

by a stalwart young man of oriental look and asked in excellent English the location of some building or place — I have forgotten just the identical thing. At any rate we got into a conversation and had quite a chat, and after it was over I promptly forgot all about it.

In Seoul, Korea, after a morning of sight-seeing, I began to make inquiries about the location of the English paper I had seen. A good friend of mine among the tourists took hold of my arm rather roughly to tell me a man was looking for me. It is hard to say what I expected, but it certainly was not to have any one looking for me in Seoul.

"Good heavens, if it isn't Mr. Porte!" I heard some one say, and, as I turned, before me stood the young man I had met in Salt Lake City. He remembered that I was a printer and had looked to see if it might be possible that I could be among the crowd of tourists. It was

J. K. Dunn, a Korean, who had been graduated with high honors from the University of Michigan in 1924, the head debater of his team, and a real American in thought and ideas.

We almost fell on each other's necks, and it is a question which of us was the more glad to see the other.

Mr. Dunn introduced me to David Wonchul Lee, who was graduated from the University of Michigan in 1926 and is now a teacher in the Chosen Christian College of Seoul. We were joined by D. S. Kim, publisher of the Korean *Daily News*, who was able to give me a great deal of information not only regarding printing, but also as to the general situation in Korea.

There is a printing plant connected with the Y. M. C. A. at Seoul which does odd jobs of printing for Americans and others, such as wedding invitations, announcements, programs, cards, etc. G. A. Gregg, an American, is the general secretary. There is only one daily paper published in the English language. As it was Sunday, the proprietor was not in his office when we called, and I regret very much that I did not have the opportunity to make the acquaintance of T. Miyadate and Voichi Oka. However, the *Press* does no commercial printing, but the paper is a well prepared four-page daily publication, giving real news, with a good, live editorial page.

There are about thirty printing plants in Seoul and probably a hundred in all of Korea. Printing is not done on as large a scale in Korea as in Japan, and it has a number of difficulties to surmount. One's enthusiasm for Japan becomes somewhat

dampened when it is discovered that Japan is now practically the ruler of Korea and holds the country in a none too kind embrace. There is a hard censorship, not only of all newspapers, but of all kinds of printing. A book of rules or information for running a Ford has to pass through the censor's hand before it can be issued. Practically everything printed is first given the "once over" by Japanese officials before it can come from the press.

As in Japan, the calling card industry is a big one. Instead of using type for these, many plants engrave the name and other information on wood and print from this. At the wages paid, it is almost as cheap as setting the type, and then the "form" can be kept standing for future business. On side

streets there are a number of shops catering to this business, where the engraver may be watched through the window, which also exhibits other things the "printer" has to sell. All these places must obtain licenses from the government, and everything they do is subject to inspection and examination.

In the short time at my disposal we visited several commercial plants, in one of which (the Sai Dong Printing Company) I had the pleasure of meeting the president and having an interview with the manager.

The presses were all of Japanese make, being the conventional stop cylinder variety, and they are not capable of holding a very strong impression, as most of the work showed very little makeready. These presses are light, but seemingly able to go at a good speed. All took sheets at the bottom of the cylinder, like the Wharfedale presses, the cylinder

stopping until the sheet is fed to the guides and the grippers take it. They are made in several sizes, ranging from those taking a sheet about 12 by 18 inches to a sheet 32 by 44 inches.

Typesetting is accomplished in a different manner than in Japan. Each compositor sets his own matter and does not have assistants. To the unpracticed eye the Korean characters seem like the Japanese, but when closely examined they are different. They are purely phonetic — not partly phonetic and partly pictures as are the Japanese and Chinese characters. It would take too much space to write about them at this time, but in some future article I may go into the various features of the characters used in all three languages. The name Sai Dong really means "Great Eastern," so the printing concern we visited was the Great Eastern Printing Company of Seoul.

I am not particularly interested in wages; yet it might not be out of place to record that the best men receive 2.50 yen a day, while boys get about thirty sen a day of nine hours. A yen is worth about fifty cents and a sen about one-half a cent. In other words, the wages are \$1.25 a day for the best men and fifteen cents a day for boys. They work seven days a week, nine hours a day. Some shops work twelve hours a day.

In one of the folders telling about Korea I noticed an item which interested me very much; I quote it exactly as printed:

Brass printing types, cast long before the invention of the Gottingen printing press, are on view in one of the showcases on the second floor.



Korean Gentlemen in Mourning

It referred, of course, to the Historical Museum. Unfortunately I was not able to visit this museum in the time I had, but Mrs. Porte went and examined the types through the glass case as best she could. There were a large number of types shown face up, but they were almost black, and it was impossible to say if they were really cast or cut on the brass, or if the types were really brass.

I discussed the matter with Mr. Lee, who stated that he believed the types were cast in copper, because it would be impossible to cast them in brass of such a small size without considerable cutting and grinding after being cast. The character would have to be either polished or cut on the face of the brass type. If cast of copper this would not have to be done.

Mr. Kim is a spectacular and rather peculiar figure in the publishing world of Korea. He has always stood up for Korea and her independence and as a result has been in conflict with the authorities many times. Some members of his staff have known the inside of prisons or have taken hurried departures for distant lands. Running a newspaper in Korea is not without its excitement, and I can see plainly that I would spend much of my time in a nice prison if I were to try it there.

As I went through Mr. Kim's plant I was impressed with its orderliness and businesslike methods. The pressroom was of keen interest to me and I saw two presses there. One was idle, rusting, and showed that it had not been used for some time. The other was new, the brass was shining, and every part of it was in order. I asked the reason for the contrast.

"The old press," Mr. Kim informed me, "belongs to the Japanese government."

"Why does it remain here?" I then asked in true tourist form and curiosity.

"Well, you see," Mr. Kim went on, "we printed an editorial that was not liked, so the Japanese government confiscated the press, sent the pressman to jail for three months, and gave me a suspended sentence of three months to two years. As the Japanese owned the press I could not use it and I had to buy another press which cost \$10,000. The government does not seem to want the old press, and it remains here gathering rust, but I can not use it in any way. Yes, running a paper in Korea at the present time has its troubles and tribulations!" And I quite agreed with him.

I disliked to see the time arrive when I should have to part with my three friends. Both Mr. Dunn and Mr. Lee told me that the one thing they wanted most at times was a good ice cream soda, and when I mentioned a coca-cola they nearly mobbed me, for such things are unknown in Korea. Good American cigars sell at enormous prices, a ten-cent one selling for at least fifty cents.

Despite the fact that Mr. Kim wished me to see his new baby boy, and to stay over that night and be a guest at his party in honor of the event, at which all his employees and friends would be present, I had to hurry to the station to meet Mrs. Porte, who thought I had been kidnaped or something. We boarded the train to reach the good old *Carinthia*, which would take us to China and more adventures.

Both Mr. Dunn and Mr. Lee promised to visit me next year, and probably Mr. Kim will, too, if the new boy will let him.



# Display of Printed Wares

By C. M. LITTELJOHN



HE window display of the average printer," said a successful printer of the West recently, who makes his windows work for him by displaying such of his printed products as represent his most artistic achievements, or his best specimens, by attractive window arrangement, "is, as yet, a neglected field." Glancing around at the fal-

low ground of printing shop windows may convince one of the truth of his remark. A few outstanding windows may be called to mind, which will furnish the exception to this rule.

Window display as an art, as a real profession, as a substantial means of merchandising whatever the business man may have for sale, whether it be printing or other products, is rapidly coming into distinct recognition. Efforts to develop the display men, for instance, have been carried forward to a large degree on the West coast.

At a recent convention of the Displaymen of the Pacific Coast held at Seattle, attended by several hundred of these artists in their line, the value of the window display was shown by men from various walks of life. Its high standing as an advertising medium may be impressed more vitally upon the printer if he glances into some of the retail windows of the city—such stores as department stores, high-class jewelry stores, shoe stores, and the like.

To an even greater extent the printer may utilize his window, making of it an art gallery, if he wishes. The window of the printer, especially of the specialty printer, occupying a plant with street frontage, may with some effort be made to produce much larger results. Samples of all forms and styles

of work may be arranged in an interesting manner, with due care to originality and novelty, which intrigues the eye of the public.

"A good picture is worth a thousand words" is an ancient Chinese motto. It is a slogan well known to engravers and cut designers coöperating with printers, and to printers as well. It is a good motto to apply to the window display of the printer. At the convention one of the display men stated:

"In our own particular business we put the greatest stress on window displays, and I would like to give you a few facts, possibly a few figures, which sometimes are not interesting, but I think they should be, as to why we put so much stress on window display, even in our business ahead of advertising.

"We have in our chain approximately one hundred stores—almost two miles of window display frontage. That frontage, as our general manager puts it, is the most expensive billboard space in western America. You can readily see that it is occupying the most prominent corners in the leading cities, and naturally we must expect a big return from our windows, knowing what leases cost in this day and age.

"We have often had manufacturers bringing out new items come to us and offer as high as two or three hundred dollars a week if we would even consider for a moment selling them a five-foot window space. Of course, we look at this kind of proposition just the other way and say if it is worth that much to him it is worth more than that to our firm."

This may serve to indicate the stress that is placed on window display by one chain of stores of the West and its value to the business man. It may also cause the printer to take an inventory of his own window display content.

# The Fifty Books of the Year By STEPHEN H. HORGAN

HE American Institute of Graphic Arts opened its fifth annual exhibition of the Fifty Books of the Year at the Grolier Club, New York city, May 4. Beginning June 1 these books will be shown in the principal cities of the country. They are indeed worth seeing, for they represent truly the best books typographically that have been produced by the important publishers, college presses, book clubs, and private presses. The

Institute, Brooklyn, gave a lantern slide exhibition of the most notable pages in the exhibition, accompanying it with running comments on the books, prepared by David Silve, typographer and chairman of the printing committee of the American Institute of Graphic Arts. How instructive these notes of Mr. Silve's are may be learned from his comments on the specifications of the prize-winning books, which were in part as follows:

In "The Letter of Amerigo Vespucci" Mr. Grabhorn quite properly took for his typographic motif a blend of the best Italian and Spanish book typography of the early sixteenth century. One recognizes the Spanish black-letter in the title line. The type founders of our day call this Tudor Black. The other lines on this page are in Roman, or "white letter," as it was called in the sixteenth century. This particular rendition is by our own Frederic W. Goudy. It is called Italian Old Style, and is strongly reminiscent of the famous Roman employed by Erhard Ratdolt of Venice, a contemporary of the celebrated Nicholas Jenson. In the original page the map is hand colored, giving the page a pleasing decorative quality, in spite of its plain typography. In the colophon one finds his curiosity happily anticipated and satisfied with a complete description of the book. Picking the medal winner is no easy task, but the goodness of this Grabhorn book made the jury's work considerably easier. We will all agree that it is quite a distinguished example of bookmaking.

In the "Book of Old Maps," published by the Harvard University Press, the map reproductions are by the aquatone process; the type is letterpress. Mr. Loos has produced a happy title page by the use of swash italic caps., a form of lettering long a favorite among cartographers the world over. The rest of this page is satisfactorily handled, and the choice of decoration gives the book an air of authority. The type is Caslon.

It is interesting to glance through the catalogue of this exhibition and note the names of the printers whose work was found worthy of a place there. These are Horace Carr, Cleveland: Pynson Printers, New York city, designed by Elmer Adler and W. A. Dwiggins; Strawberry Hill Press, New York city, designed by Frederick Coykendall; William Edwin Rudge, Incorporated, Mt. Vernon, New York, designed by Bruce Rogers; Quinn & Boden, Rahway, New Jersey, designed by Morris Colman, Theodore Nadijen, and Clayton Knight; Doubleday Page & Co., New York city, designed by George J. Wilhelm; E. L. Hildreth & Co., Brattleboro, Vermont, designed by Carl Purington Rollins and Leon Irving Leader; Ginn & Co., Boston; Harbor Press, New

York city, designed by John S. Fass; Haddon Craftsmen, Camden, New Jersey, designed by A. W. Rushmore; Harvard University Press, Cambridge, designed by Bruce Rogers; R. R. Donnelley & Sons Company, Chicago, designed by William A. Kittredge, T. M. Cleland, and Ernest Spuehler; The Riverside Press, Cambridge, designed by Robert Gibbings and Anselmo Bianchi; D. B. Updyke. The Merrymount Press, Boston, designed by Elmer Adler; University Press, Cambridge, designed by Lester G. Hornby and Arthur W. Williams; Plymp-



Awarded Medal in Limited Edition Class

judges who selected these fifty books from the hundreds submitted and who awarded the medals were: Frederic W. Goudy, typographic designer; Porter Garnett, chief of the Laboratory Press, Carnegie Institute of Technology, and Henry W. Kent, secretary of the Metropolitan Museum of Art and for many years secretary of the Grolier Club.

Two medals are awarded each year, one for the best designed and printed trade book requiring a large edition at a low price and one for the best limited edition book.

The Book Club of California was awarded the medal in the limited edition class for "The Letter of Amerigo Vespucci," designed by Edward Grabhorn and printed by the Grabhorn Press, of San Francisco. William Edwin Rudge, Incorporated, received the medal in the trade edition class for "A Book of Old Maps," designed and printed under the direction of Melvin Loos of the Rudge organization. Mr. Loos also received the annual cash prize of \$100, known as the Ommen award, founded by Judge Alfred E. Ommen, counsel for the United Typothetae of America at the opening. Edward F. Stevens, librarian of Pratt

#### A BOOK, OF OLD MAPS

Delineating American History from the Earliest Days Down to the Close of the Revolutionary War

EMERSON D. FITE. & ARCHIBALD FREEMAN



C.IMBRIDGE HARVARD UNIVERSITY PRESS

#### Awarded Medal in Trade Edition Class

ton Press, Norwood, Massachusetts, designed by William Dana Orcutt, A. Marshall Jones, and Frank E. Hill; Berwick & Smith Company, Norwood, designed by Ellsworth Geist; Princeton University Press; Taylor & Taylor, San Francisco, designed by Edward De Witt Taylor and Henry H. Taylor; University of Chicago Press, designed by Robert O. Ballou and Herman J. Bauman; Douglas C. McMurtrie, Incorporated, New York city, designed by Robert S. Josephy; The Windsor Press, San Francisco, designed by James S. Johnson and Cecil A. Johnson; Yale University Press, designed by Carl Purington Rollins.

Among the outstanding books in the exhibition are: "Nicholas Jenson, Printer," by Henry Lewis Bullen, printed by John Henry Nash. Another book is "The Glory of New York," by Joseph Pennell, printed by William Edwin Rudge, Incorporated, and designed by Bruce Rogers; "Francis Drake Along the Pacific Coast," designed and printed by Edward Grabhorn, and "The Yankee Whaler," by the Riverside Press. The American Institute of Graphic Arts is fulfilling its mission most commendably.



#### The Craftsmen's Contest

In the February issue of The Inland Printer we announced a unique prize contest; we stated that, as the craftsman movement within the printing industry was the greatest movement in living man's memory, we wished to show our appreciation of it in no uncertain terms. To that end we offered a prize of fifty dollars in gold for the best tribute to the craftsmen's creed or slogan, either in prose or in verse, the contest to be confined to members of craftsmen's clubs. Although the time limit set is still some weeks off, we have at this writing received a number of excellent contributions, and when the contest closes we expect to have a goodly number for the judges to consider.

The committee to pick the contest winner is composed of the following gentlemen: Fred J. Hartman, director of education of the United Typothetae of America; E. A. Fredrickson, president of the Chicago Club of Printing House Craftsmen; Henry M. Ellis, managing director of the Milwaukee Typothetae. The contest closes on June 15. The winner will be announced in the Exposition and Equipment Number of The Inland Printer; the prize contribution will be used as a frontispiece of that issue.

#### The Thousand Sheet Count

HE latest innovation in the marketing of paper, the THE latest innovation in the included an overwhelm-thousand sheet count, has not proved an overwhelming success, if reports coming to us from different parts of the country are to be believed; rather we would say it has proved somewhat of a failure. This is so much more regrettable, as we had great hopes for this new method. It is intrinsically correct and would prove so if given a fair chance. There are two reasons for its failure: (1) The printers as a rule are skeptically inclined toward the new and untried; they must be convinced that the innovation is good before they will give it undivided approval. (2) The merchants, where the thousand sheet count has gone into effect, used its inauguration as an opportunity to hoist the price on the small order buyer. As the ream went out of existence as a merchandising entity, a thousand sheets became the limit quantity at the regular price; any amount under a thousand sheets had to carry the premium of the broken package, usually forty or fifty per cent above the regular price. This was evidently done with the best intentions: to decrease the number of small orders. We are willing to admit that such a course may be good merchandising policy under settled merchandising conditions; as it is, it came at the wrong time and place. If the paper merchants had adopted the thousand sheet count without attaching any kite to it, we believe it could have been put over without difficulty regardless of the printers' skepticism.

According to statistics prepared by the National Paper Trade Association, orders for less than ten dollars comprise nearly sixty per cent of the paper merchants' business. This is the part that makes the trouble, because it is the part having to meet the increase. The larger printers, buying in case or carload lots, are not concerned; they do not have to pay an increased price. Consequently the smaller printers look upon the thousand sheet marketing plan as a new attempt to beat them in their competition with the larger printers. This view of the problem was voiced recently by Elmer E. Conrath, president of the New York Press Association, in an open letter to the Alling & Cory Company. Said Mr. Conrath:

Gentlemen—I am writing to call your attention to the hardship which the one thousand sheet plan of selling paper imposes upon the smaller printers, who compose a very large proportion of the membership of the New York Press Association, of which I have the honor to be president. I have tried it long enough myself to be convinced that it discriminates in favor of the larger printing houses, and makes it still more difficult for the small printer to compete with them. Nor can I find in the practice a single advantage to establishments such as my own which is worth considering, though I have read all the arguments in its favor that have come to my notice.

We can, of course, understand that where a package has to be broken and rewrapped in smaller lots, there must be an extra charge for that service, and the additional twenty-five per cent always seemed to us very ample indeed. But we confess we can not understand why there should be an extra charge for shipping a one-ream package of bond paper and a one-ream package of safety paper, instead of two one-ream packages of either. Obviously the purpose is to compel the buyer to take one thousand sheets, or two reams of each, which in many cases is more than he wants or can use.

Right or wrong, Mr. Conrath has stated the problem frankly as he sees it. From a purely academic or economic viewpoint there seems no reason why a printer should be taxed more for seven hundred sheets of paper than for one thousand sheets, but —

Let's buy a carload of bond paper in Holyoke and see what happens. The order specifies that the car is to be switched to our warehouse siding in Chicago. The car is sealed in Holyoke and sent on its way. Immediately the cost charges begin to pile up. First there is interest on the investment; then there are freight and switching charges. If the car could be delivered to the consumer direct but few more charges would accrue; only in the fewest cases can this be done, however.

The car must be opened and unloaded; warehouse rent, insurance, and labor charges must be added. So far, these charges are general and can be added to the cost of the whole shipment. But now comes the printer-buyer. "No," says he, "I do not want the whole carload; I want only a case." Cost charges: labor and delivery. Next comes the printer who wants a ream of this bond shipment and

a ream of another brand already in stock. More cost items in labor opening two cases, packing, and delivery. Then comes the small-order buyer. Whether he wants two hundred and sixty sheets of bond paper for letterheads or ten sheets punched for a student's notebook, there are numerous cost items to be taken care of. First there is the breaking of the ream, then the counting of the sheets, packing and repacking, and delivery. Thus it will be seen that as the order diminishes — as it goes through the different stages from the carload lot to the broken package lot — the cost is steadily increasing.

In the Standard Cost Finding System for Printers we learned that the only correct price for a job of printing is cost plus a reasonable profit. This means all costs, even packing and delivery. What is sauce for the goose is sauce for the gander. If the costs to the paper merchant are as stated, the problem must be met squarely. To try to settle it in any other way would be sheer folly. And as the big and increased costs are associated with the small order it naturally follows that this order must shoulder the big burden, whether it is placed by the small or the big printer; that is, it is the size of the order that must carry the burden, not the size of the buyer.

The next thing to consider is whether the cost items are as low as they can be made. We do not believe they are. If we admit that sixty, fifty, or even forty per cent of the paper buyers are buying in broken package lots, it is evident that the original package must be made smaller to accommodate this trade. This we stated in an editorial in The Inland Printer for March, 1925, in the following words:

When the Italian women on Chicago's west side decided they could not afford to buy fifty-pound sacks of flour and the grocers could not sell in one and two pound lots except at broken-package prices, it dawned on the millers in Minneapolis that they were likely to lose this valuable trade unless they changed their method of packaging. Consequently the flour sacks were cut down to twenty-four, twelve, five, and two pounds.

Ultimately the paper manufacturers will have to do the same thing; then why not now? They must have volume; it does not matter to them how their paper is retailed; if the volume is there, that's all their concern. Then why not package the stock in such a way that it can be retailed at the least possible cost? This is no hobby with us, although it may seem so from the way we are harping on it; it's only the expression of a firm conviction that this is the only satisfactory way out of a problem becoming more vexing as the time passes.

Elmer E. Conrath, who we referred to above, has made a suggestion that seems reasonable, unless it has some technical flaws that we know nothing about. In an open letter to the membership of the New York Press Association he says:

We thereupon made the following suggestion: That the purchase of one thousand sheets of paper, or two hundred and fifty sheets of cover, or two hundred sheets of cardboard, shall entitle the buyer to the one thousand sheet and two hundred sheet price, respectively, whether or not they are of the same brand, color, or weight. In other words, if the sole purpose of the new ruling is to increase the size of orders, and the dealers have no desire to compel us to take paper we do not want and do not need, then if we buy one ream of safety paper and one ream of bond, or one ream of machine finish book and one ream of antique, we are fulfilling that purpose just as completely as though we bought two reams of bond or two reams of machine finish. This construction of the regulation does no violence to its spirit or the purpose for which it was put in

force, and it certainly would have a very good effect in allaying the widespread dissatisfaction which exists over the new price regulations.

To this we only wish to add: If something like this can be put over and the packages can be changed to sizes suitable for all needs, there is no reason why this problem should divide paper sellers and buyers into two warring factions. Let's get together, talk things over, and decide on means and methods equitable to all concerned.

#### The Craftsmen's Convention

THE Grand Rapids Club of Printing House Craftsmen offers the hospitality of Grand Rapids for the craftsmen's convention of 1928. No better or more suitable choice could be made. Grand Rapids is especially favored as a convention city. It is located in the center of Michigan's summer resort region, with beautiful lakes on practically all sides; it has ample hotel facilities and may be reached easily either by land or sea transportation. As we said, no happier choice could be made.

#### The Craftsmen's Exposition Poster

IN the May issue of The Inland Printer we printed miniature reproductions of the three prize-winning designs in the Graphic Arts Exposition poster contest. Since then the poster with the first prize design has been printed and distributed. We hope you liked it. When a committee composed of such eminent artists and printers as Charles B. Falls, Charles Dana Gibson, William Edwin Rudge, Peter Helck, Dean Cornwell, Rockwell Kent, John O. Brubaker, and Alan Bement decides a contest of this kind, its selection must be accepted without dissent or murmur as the best design submitted. The only regret then possible is that no better design was submitted.

The design, as will be seen from our reproduction or from the poster itself, represents a stonecutter in the act of chiseling the craftsmen's emblem into a block of stone. As a symbol of craftsmanship in general the artist's conception may or may not be acceptable, according to one's understanding. But although it may be artistically correct, it is mechanically faulty, because no craftsman worthy of the air he breathes would be doing his work in such an awkward position. It is far-fetched even as the child from an artist's brain. For the ordinary mortal it somehow borders on the ridiculous. This is only the mechanical aspect, however. From an esthetic point of view it is rather more objectionable.

When, oh, when, was it found necessary to go to the stonecutter's trade for a symbol of the printing house craftsmen - the foremen and superintendents in the trades that are shaping and molding the world's thoughts and actions? True, this stonecutter may symbolize the printer of the stone age; but if so, he couldn't well chisel the craftsmen's emblem into his stone block, as this emblem first saw the light of day with Fust and Schoeffer. It seems to us that, as closely connected as the art of designing now is with the reproductive trades, the artist could, with a little use of gray matter, have been able to conceive a subject more fitting to his task. We are thankful to the committee, however, that it did not award first prize to its second choice. If printed on a poster it might easily have been mistaken as illustrating the antics of a circus clown or a vaudeville performer.

# TRADENOTES GUIDALES GUID

Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should reach us by the tenth day of the month.

#### Typothetae Adopts New Educational Plan

TUST as the last forms of THE INLAND PRINTER for May went to press, word came to us from Typothetae headquarters that the U. T. A. School of Printing at Indianapolis had been given up as the training school of young printers for typothetae members, to be substituted with a larger and better course in printing craftsmanship and administrative branches of the trade at the Carnegie Institute of Technology at Pittsburgh. To this end the Typothetae, or its leaders, pledged itself to provide a fund amounting to \$225,000 for the establishment of two permanent foundations to be held in trust by the board of trustees of Carnegie Institute. One hundred and twenty-five thousand dollars of this sum is to be set aside for the establishment of a professorship in printing, the incumbent of this office to be the head of the department of printing at the institute. The remaining sum of \$100,000 is to be used as a fund for the establishment of an instructorship in craftsman and teacher training.

This does not mean, however, that the Indianapolis school is to be given up as a printing school. Although a part of the machinery and equipment of the school will be moved to Carnegie Institute this summer, the bigger part will remain in Indianapolis and will be used for vocational training in connection with the Arsenal High School, of which the School of Printing was an important part.

It is yet too early to state what other changes will be made. As we understand it, Superintendent McGrew, who has been with the School of Printing since its infancy, will not be connected with the school after the end of this school year. Mac says he has found another and more profitable job, in which he has our best wishes for luck and prosperity. As he probably has trained more printers than any other man in the country, we are sure that this wish will find a ready echo from one end of the country to the other. Some of the instructors without doubt will be transferred to Pittsburgh, while others may remain with the old school. The heads of the department of printing and the department of printing craftsmanship will be selected at an early date, and immediately upon their selection and acceptance work will be started to make the school ready for the new school year.

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The department of printing will give regular four-year college degree courses in the administrative and technical branches of the

industry; the craftsmanship department will prepare the students for the printing trades and for teaching of printing.

The Carnegie Institute of Technology, founded in 1900, is a higher technical institution with a world-wide reputation. It consists of a college of industries, a college of engineering, a college of fine arts, a college for women, and a bureau of metallurgical research. Since 1913 there has been a department of printing as a part of the organization of the college of industries. In 1919 the printing course was placed on a four-year college basis, leading to the degree of bachelor of science in printing, the only such

degree offered by any higher institution of learning.

The department of printing of the institute is now offering four-year courses in executive training, emphasizing both the engineering and art phases of printing, and has a teacher-training course leading to the degree of bachelor of science in industrial education. By reason of the well equipped laboratories, ample opportunities can be given for scientific research as a future development when the industry is ready to begin work. The real test of the flexibility of the Carnegie instruction comes with the assurance that the department can offer the courses in craftsmanship under the same plan as they were given at Indianapolis.

#### Notable Exhibit at Graphic Arts Exposition

ONE of the constructive features of the Fourth Educational Graphic Arts Exposition, to be held in New York city September 5-17, is a special department devoted to the high standards of printing and examples of the latest work in typography, engraving, and lithographing. This important educational feature has been placed under the supervision of Henry Lewis Johnson, Boston. Mr. Johnson has had wide experience in printing exhibitions, and as an instructor of printing has expert knowledge of what is being done in the United States and abroad in this field.

A beautiful setting has been planned by Mr. Johnson for the gallery, so that the exhibits will be enhanced by their environment; this will afford suggestions for other displays of individual and collective exhibits. All exhibits will be in classified groups so that visitors can see the kind of work most interesting to them. These groups will include (1) books and bookbinding, (2) institutional books, (3) commercial printing, (4) process illustration and color work, and (5) offset, Aquatone, and lithographic printing in black and colors.

To make the exhibits most practical and helpful they will carry descriptive labels, specifying to a large extent the type faces used, papers, inks, features of design and printing, and give credit to the producers.

It is the purpose of the board of directors to offer wide opportunity for representation by designers, engravers, printers, lithographers, and bookbinders. The graphic arts gallery necessarily will be a restricted exhibition, limited to what is considered a high standard of advanced work. It will, therefore, constitute a substantial honor to any individual or firm to be represented in this selection of international printing.

It is not planned to award prizes, but representation in the graphic arts gallery will in itself be recognition of a high standard of craftsmanship. An exhibitor's diploma will therefore be issued to every exhibitor, commemorating his part in this international showing of standards and achievements in printing.

Advertising typography will also be a prominent feature in the grouping of the printing displays in "the graphic arts gallery." The exhibits of advertising typography will demonstrate the most advanced ideas of expert typographers, newspaper and magazine advertising departments, and experienced advertisers in producing the greatest effectiveness in the use of space. What kinds and sizes of type to use, principles of display, illustrations, borders, and decorations will be demonstrated.

Just now there is a marked tendency to break away from conventional types and typographic arrangements, thereby securing individuality and distinction. This tendency for greater attention to advertising typography is a direct result of the change from the old-fashioned price advertising to the more modern idea of quality and style. To be consistent, this modern advertising must practice what it preaches; advertising display must be just as progressive as the merchandise to which it relates.

The exhibits will be carefully selected advertising displays of merchandise, travel,

automobile, real estate, financial, electrical, and other classifications. Publishers, printers, and advertisers will find this demonstration of advertising typography to be one of the compelling reasons for attending the Graphic Arts Exposition.

When visitors enter Grand Central Palace next September to visit the Fourth Educational Graphic Arts Exposition, they will be greeted by a color scheme, inscriptions and banners which will at once be striking and significant. A symbolic color scheme of black, orange, blue, and gold will predominate. Roman standards on the aisles and escutcheon forms on the columns will be brilliant in color and carry the names of famous printers and inventors in connection with all branches of the graphic arts.

Large display wall panels will be a revelation to some of the visitors in the impressive showing of the volume of printing press product in comparison to other industries.

#### Chicago Craftsmen at Novel Meeting

In Chicago we have something known as the "Fish Fan's Club." It is a novel organization in size, ambition, and surroundings. Its meeting place is an old lumber schooner which has been sumptuously and artistically fitted up for clubrooms and anchored in one of the artificial bays on Chicago's water front.

Hither the Chicago Club of Printing House Craftsmen ventured in cabs, flivvers, Rolls-Royces, and other like conveyances for its May dinner meeting Tuesday evening, May 17, plates, sitting and standing room, and good eats being provided for 206 hungry superintendents, foremen, and ink and equipment salesmen. The mayor of Chicago, who is something like a chief fish fan, delivered a fine address about waterways in general and the waterway from the lake to the gulf in particular, also using part of his time to impress upon his hearers the necessity of governmental flood prevention precautions. As a novelty the meeting was a great success and heaped tons of laurels upon the heads of its sponsors.

#### A National Rate Book

Definite plans for the publication of a national rate book, to list weekly, semiweekly and tri-weekly newspapers were completed at conferences held in Chicago between officers of the Standard Rate and Data Service and Herman Roe, president of the N. E. A. Following consideration of several proposals for coöperation in issuing such a rate book, Mr. Roe sent his recommendations to members of the executive committee for their consideration. Upon receipt of a unanimous approval from the six committeemen of the plan to launch this service project under National Editorial Association auspices an agreement with the Standard Rate and Data Service was drafted which insures publication of the rate book the coming summer. Publishers will in the near future receive a request for data regarding their papers which will appear in the rate book. To make it possible to finance the book, which calls for a budget of at least \$9,000, a listing fee of \$1 will be charged each paper listed.

#### Franklin in Hall of Fame

Busts of Benjamin Franklin and five other national celebrities were placed in the Hall of Fame of New York University Thursday, May 5. The others to be honored were Admiral Farragut; Washington Irving, the author; William Ellery Channing, the preacher; John James Audubon, the naturalist; and Mary Lyon, the founder of Mount Holyoke College. The bust of Franklin was donated by the Pennsylvania Society of New York city.

#### Caswell Elected Club Governor

G. L. Caswell, for many years one of our department editors, was recently elected governor of the Iowa district of Lions clubs at the Lions district convention held at Des Moines. As district governor, the Lions clubs will have the benefit of Mr. Caswell's broad experience and public service. First he will be required to attend the Lions International convention, to be held at Miami, Florida, June 15 to 20, and then he will be inaugurated to serve the Lions clubs of Iowa for a year as directing head under the jurisdiction of the Lions International.

#### Invitation to Apprentice Printers

The apprentice committee of Indianapolis Typographical Union No. 1, through its secretary, Edgar A. Perkins, Jr., has sent out a general invitation to the apprentice printers of the country to attend the convention of the International Typographical Union at Indianapolis, August 8-13, as guests of the local union. In a letter to us Mr. Perkins says: "The local junior organization desires as much publicity of this matter as is possible in order to get many apprentices to attend their 'convention' in this city." It's a novel idea that should prove of interest to host and guest alike.

#### Homer Buckley at His Best

We have heard Homer J. Buckley, of the Buckley-Dement Company, Chicago, deliver many good addresses to printers and advertising men, but never before has he impressed us as much as he did at the meeting of the Printers' Supply Salesmen's Guild in the Morrison Hotel, Friday, May 6.

The critic might say that it was not an address; rather a plain talk by a salesman to salesmen; and such it was. But the talk was so sincere, so genuine, that not a single listener went away without being impressed. As Mr. Buckley has promised us excerpts of his talk, we will not spoil our readers' pleasure by a review of it here.

#### Printer Visitors From Germany

Dr. George Nicolaus, chief engineer of the German state printing office, Berlin, is visiting the United States for purposes of pleasure and education. On his visit he is studying printing trade economy as well as business economy in general.

Karl A. Klingspohr, a nephew of Karl Klingspohr, the type founder of Offenbach, is also studying printing conditions and possibilities in this country. Tuesday, May 10, he was the guest of honor at a luncheon given by the Chicago chapter of the American Institute of Graphic Arts, at which he spoke on the printing industry in Germany.

#### To Advertise D. M. A. A. Convention

A direct-mail campaign has been approved by the board of governors of the International Direct Mail Advertising Association to promote attendance at the International



D. M. A. A. convention and exposition to be held in the Hotel Stevens Chicago, October 19 to 21. The campaign calls for five mailing pieces to be mailed at intervals to a list of 16,000 to 17,000 names. The D. M. A. A. board of governors also approved the design to be used on the mailing pieces.

stamps, and posters and other forms of advertising. This design (illustrated herewith) depicts one of the scenes of industrial Chicago with an airplane in flight transporting air mail. Ben C. Pittsford, who is chairman of the Chicago convention and exposition committee, presented the plans for promotion of the campaign to the D. M. A. A. board of governors and reported that all subcommittees were functioning.

#### The N. E. A. Convention

The latest report from the N. E. A. convention committee is that everything points toward a successful convention and a glorious trip through the Black Hills country. Former President Edgecombe is enthusiastic in his views. "After more than twenty years conventioning and touring with the National Editorial Association," he says, "I am prepared to say that the coming convention and tour in Nebraska and the Black Hills promises to be the best one in the history of the organization."

Ole Buck, the versatile field manager of the Nebraska Press Association and the leading light on the arrangement committee, says that he is working with President Roe to have every state newspaper organization represented. With such tireless workers as Herman Roe and Ole Buck this is a foregone conclusion. With the combined efforts of these two gentlemen, the N. E. A. convention of 1927 is an assured success.

#### Ad.-Setting Contest for Apprentices

One of the features of the Empire Typographical Conference, held at Newburgh, New York, March 26-27, was a contest in advertisement setting. All the apprentices of the state of New York were invited to compete. The advertisements were to be set in shop or school and to be submitted to the conference for exhibition, copy to be furnished by the conference committee. Regularly appointed judges at the conference made the decision.

Twenty-four prizes were awarded. About fifty boys from the School for Printers' Apprentices of New York entered the contest. Of these, six were working in newspaper plants, the rest job printers. Of the six newspaper apprentices who entered the contest, four won prizes. Of the prizes awarded in job printing, eleven out of twelve were won by members of this school.

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#### Contest for Fine Specimens of Raised Printing

A CONTEST that possesses several novel features, and one that undoubtedly will prove of interest to printers, has just been announced officially and jointly by Wood, Nathan & Virkus Company and George R. Swart & Co., Incorporated. It is the expressed purpose of this contest "to visualize the growth and progress of the art of raised printing; provide printers now producing raised printing (as well as those who are thinking about it) with an inspiration for greater creative effort; and to present to the buyers of printing evidence of the unlimited possibilities of raised printing."

It is believed that a truly representative exhibit of specimens of all classes of work gathered together from all parts of the world would stimulate interest in the raised printing process, which has been subjected to numerous improvements in equipment and methods during the past few years, and at the same time provide a new medium of expression for creative minds in the trade.

The prizes are to be in the form of silver loving cups. There will be a cup award to each of three classifications under which individual entries must be made. In addition, there will be honorable mention awards.

The judges will be as follows: John Clyde Oswald, managing director of the New York Employing Printers Association; A. L. Lewis, manager of The Southam Press, Toronto, Canada, and vice-president of the United Typothetae of America; and M. L. Griswold, vice-president and manager of Rogers & Co., New York city.

The contest will close on August 25 to provide ample time to study the various entries, determine the winners, and prepare the exhibit of the specimens for the Graphic Arts Exposition at New York city.

It is hoped that every producer of raised printing will coöperate to make this contest a huge success, as it is intended primarily to further the popularity of the process and increase the growing volume of business which its producers are enjoying.

Complete details may be obtained by writing directly to either of the sponsors.

#### Alabama Editors View New York City

Members of the Alabama Press Association, many of them accompanied by their families, arrived in New York May 10 for three-day convention at the Waldorf Astoria. The first day the delegation was entertained at the plant of the American Type Founders Company in Jersey City. An entire day was devoted to a tour arranged by the Mergenthaler Linotype Company, which included a sightseeing trip to points of interest throughout the metropolis. Massive busses carried the editors un Fifth avenue to Grant's tomb, passing the famous cathedral of St. John the Divine on Morningside Heights and other points of interest along the route. Vessels of the naval fleet, at anchor in the Hudson, were plainly visible, and many of the visitors secured their first sight of such a vast armada. At the Brooklyn plant of the linotype company luncheon was served, followed by a tour of inspection through the matrix manufacturing department. Following this the editors were driven through the Brooklyn Navy Yard and taken aboard the U. S. S. Maryland, where officers escorted them over the ship.

#### Graduates Thirty-six Students

The Chicago School of Printing graduated thirty-six of its students with elaborate ceremonies at the Hotel La Salle Wednesday evening, May 11, Bonuses, ranging in amount from \$400 to \$1,100, totaling \$23,141, were handed to the students together with their diplomas. Ed. J. McCarthy presented the diplomas and bonuses with some choice words of advice to each student. The baccalaureate sermon was delivered by former Governor Morrow, of Kentucky, an orator of the old school of pleasing oratory, who spoke on "payment of debts "- to the country, the state, and society - a corking good oration for an occasion like this.

#### Prepares for Anniversary Banquet

Chicago Typographical Union No. 16 was organized in 1852, thus being seventy-five years old this year. To properly celebrate this important event the grand ballroom of the Hotel Stevens has been engaged for a banquet and ball Saturday night, June 25. Emmet Whelan, the county commissioner member of the union, will be toastmaster.

A select committee is at work on the program, which is intended to surpass anything the union so far has indulged in. The only item we are at liberty to mention is that Frank Morrison, secretary of the American Federation of Labor for so many years that nobody now seems to remember when he first started, will be one of the speakers. Mr. Morrison is a member of No. 16 and has a host of friends among the membership. Worthington W. De Wolf is chairman of the arrangements committee, which to us at least is a guarantee of a high-grade social function.



Friends and Relatives in Attendance at Graduation Exercises of Chicago School of Printing, May 11

#### What's New This Month

By ROBERT G. HEIR

Under the heading above, brief mention will be made each month of new machinery, inventions, and labor-saving devices of interest to the printing trade. Inventors, manufacturers, and others are invited to send information regarding new products to The Inland Printer Company, 632 Sherman street, Chicago, Ill.

"CHIPSO," a product of the Procter & Gamble Company, has been found satisfactory for the cleaning of halftone plates.

Most printers will probably never have occasion to use counters on their presses that can accurately count up to 100,000 an hour, but such counters have just been announced by the Production Meter Service Corporation, Chicago. This new counter has a patented stop that is designed to prevent coasting of figures — a trouble feature that has meant inaccuracy for years.

A NEW MACHINE to recondition printing inks is announced by The Ault & Wiborg Company. The machine is portable and may readily be removed from one press to another when used in the pressroom. Simply empty the can of ink into the bowl, push the button, and let the machine do the work. This method assures a supply of fresh, thoroughly mixed ink ready for immediate production. The machine is ideal for mixing tints. A flat and uniform tint may be produced in a few minutes by mixing any strong color with white.

A process of reclaiming news-print to make it usable a second time by removing the ink from the original printed paper has been perfected in Germany, according to the American trade commissioner at Berlin, William T. Daugherty, Says Mr. Daugherty: "Heretofore the difficulty in de-inking news-print has been in the removal of the lampblack, which is an important ingredient of the printers' ink as now produced. The German patent concerns the making of printers' ink under a different process whereby pyrolusite is used, which is fast to light and air. This pyrolusite is introduced into oil or color varnish. Without further treatment pyrolusite produces a brownish print, unwelcome to the trade; but this can be deepened to a black tone if mixed with certain fat-soluble, light-reducible organic colors. The preparation is then treated with sulphite or a one per cent hydrous sulphurous acid which, it is claimed, removes the black color completely within the space of one-half of an hour. A light blue print which remains is said to disappear in the pulping process accompanying final regeneration to white stock. Although pyrolusite ink costs more than ink now used, the saving by news-print regeneration effects a considerable cheapening of printing costs to publishers, according to the inventor, who also emphasizes the economic value attaching to timber utilization. The inventor claims that successful operation of his process is already under way on a large scale. The process producing this new printers' ink is already patented in Germany, and American patents are pending."

ONE of the best "helps for printers" that has come to our attention is known as Volume 2 of "The Printer's Service Book of Gummed Labels," published by the Dennison Manufacturing Company, Framingham, Massachusetts. This book, measuring 9 by 12 inches, was produced to help the printer make more money by selling more artistic labels. It shows many attractive two and three color combinations that can be produced with one or two colors and colored gummed papers. It also suggests the use of tint blocks to secure extra color effects. Information is given about printing on the gummed side of the label. Many a worthwhile idea in the use of the label can be found between the covers of this book. It may be had free for the asking.

A NEW two-color press, "The Two-color Harris-Claybourn Automatic Printing Press, 461/4 by 72, No. 50-HS," by name, has been placed on the market by the Harris-Seybold-Potter Company, Cleveland. It was first shown before a group of graphic arts executives. There are thirty form, distribution, and ductor rollers, vibrating drums, vibrating storage rolls, and intermediates so placed and operated that by the time the ink gets to the plate it is completely broken up. The distribution system is novel, too, in that it can be rolled back away from the plates so that the operator has free access to all parts of the system. The press is equipped with the Harris pile feeder and is capable of producing four thousand impressions an hour on medium-weight stock.

A WRINKLE REMOVER is generally thought of in connection with a beauty parlor and never in conjunction with the pressroom. However, that state of affairs has ended, because the Roche Brothers, Chicago, have placed on the market a device called "The Roche Rinkle Remover," for use in removing wrinkles in stock while feeding to the press. It is a triangular-shaped metal hump that is attached to the feedboard of the cylinder press. Its purpose is to raise the sheet of stock a trifle and then drop it on the feedboard, thereby eliminating any chance of wrinkle and insuring register.

To ELIMINATE a lot of unnecessary time in makeready by having halftone blocks that are too high cut down to type high is the purpose of the Hacker Block Leveler, a new device manufactured by the Hacker Manufacturing Company, Chicago.

An invention whereby halftones may be made from type slugs on typesetting machines is announced in the Editor and Publisher for April 2. It is called telegravure and is a system of making plates at a distance. This is accomplished by breaking up any desired picture into "atoms," which are coded according to their special formation and given an alphabetic letter. The code made up of these letters is transmitted by cable, telephone, letter, orally, by radio, or by any other means, and the original picture is recreated by assembling duplicates of these characters on a typewriter, typesetting machine, or by any other convenient method.

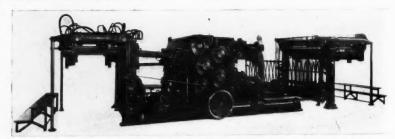
In its fundamental terms the story behind telegravure is simply that at last a language has been devised to transmit pictures in the same manner as words transmit thoughts. Just as notes were created by the Greeks to represent musical tones on a scale, so Arthur S. Ford, the inventor, has developed a code or alphabet to represent the component parts of any picture.

The alphabet is being made up into a font for a linotype machine. The linotype characters themselves are groups of fine dots, fifty to a character, which when printed reproduce in the same manner as the fine dots on a copper halftone plate. There will be twenty-six characters which will represent all the variations of tone now shown in halftone plates, Mr. Ford declared. To quote the inventor:

For the first time, to my knowledge, pictures have been broken up into atoms. The iconoclastic spirit of the age, which so delights in breaking up everything into its smallest atoms has at last attacked the old masters. Once a picture has been broken up into its characteristic atoms, it becomes easy to draw up code terms to represent those different atoms. And when pictures have once been reduced to an alphabet they may be passed along by any one knowing the code by flag signals, mail, telegraph, cable, or radio, to any part of the world, and when received may be set in the same way as text upon typesetting machines.

The haze of fanciful dreaming hovers over the invention as it is thus stated, but after six years of working on the dream Mr. Ford now sees it rapidly approaching reality. Many inventions looking on first sight far more impossible have later on proved real successes.

When the characters are all made, Mr. Ford is confident that he can take a picture, put it into his code, give it to any linotype operator, who, in faster time than it takes to set an ordinary four-hundred-word story, will put the picture into type which will reproduce on news-print fairly as good as any hundred and twenty-five line screen halftone.



New Two-Color Harris-Claybourn Automatic Press

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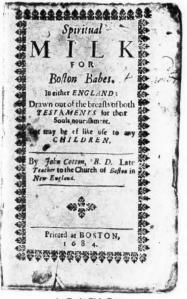
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#### Children's Books, 1682-1840

Dr. A. S. Rosenbach has on exhibition in the New York Public Library for the summer his private collection of about one thousand children's books printed in America prior to 1840. It is a pity these books can not be enjoyed in other cities. They give one an idea of the struggles of the early printers with limited fonts of type, besides showing the kind of reading prepared for our juvenile ancestors and the inducements



An Early Title Page

offered to read the books as seen by the title pages. A 1684 title page is reproduced here, while some of the others had titles like these: "The Book of Books for Children. To Teach all Good boys and Girls to be Wiser than their Schoolfellows. Adorned with cuts. Printed at Salem by N. Coverly, 1801." "A Wedding Ring Fit for the Finger. Or, The Salve of Divinity on the Sore of Humanity.- With Directions to those Men that want Wives, how to Choose them; and to those Women that have Husbands how to Use them .- Laid open in a Sermon, at a Wedding in Edmonton, by William Secker, Preacher of the Gospel.—Boston, in N. E. Printed by T. G. for Butteloh, 1705." This last book, though it contains but few pages, would, if it gave good advice, be salable not only in our time but for all time. - S. H. H.

#### Retires After Long Service

Fifty-two years ago O. W. Buxton and Charles M. Skinner bought the stationery business of R. P. Studley, St. Louis, and six years later organized as the Buxton & Skinner Company. The new company became one of the largest of its kind in the West.

Mr. Buxton sold out his interest in 1886, but Mr. Skinner kept on as he had started, and since that time has been president and treasurer of the company. Now, at the age of eighty years, he has given over the presidency to his son and has retired from active work as chairman of the board of directors. Mr. Skinner has our best wishes for a long enjoyment of the fruit of his labors.

#### Intertype Garamond Is Announced

A booklet announcing the cutting of a Garamond series for users of slug-casting machines is being sent out by the Intertype Corporation. It contains sixteen pages, attractively designed and printed in black and blue. It shows a range of sizes from six to thirty-six point with several full-page exhibits of practical display. Intertype's version of the Garamond type design is based on the series of type known at the Imprimerie Nationale, Paris, as Caractères de l'Université. Tradition has ascribed the type to Claude Garamond, the sixteenth century punch-cutter. This design quickly earned a brilliant reputation. Its adaptation by Intertype to the slug-casting machine has been made with infinite care and without sacrifice of beauty to practicality.

#### Impressive Memorial Services

The combined memorial services of Chicago Typographical Union No. 16 and the Old-Time Printers' Association of Chicago were held at the Olympic Theater Sunday afternoon, May 22. An almost full auditorium of old and young printers listened attentively to the impressive services. The Chicago Premier Quartet and its different members in solo and duet numbers rendered a number of beautiful and appropriate selections. Addresses were delivered by William Sleepeck, who spoke feelingly on his early associations with George J. Knott, one of the deceased members of both associations; by the Reverend W. J. Mockenhaupt, Rabbi Abraham Hirschberg, and the Reverend J. W. Hoyt.

The roll of the deceased was called for the Old-Time Printers' Association by President Quadland; for No. 16 by M. G. McNeely, reading clerk. The brass band of No. 16, an organization of excellent talent and verve, furnished the music.

Although the services were impressive and dignified, they could have been made more so by a simple change in the roll call. For instance, if, when President Quadland of the Old-Time Printers' Association called



Dwight House, sixty-six-year-old printer, of Kenosha, Wisconsin, has been setting type by hand for fifty years. His hand is just as steady and his eyes just as strong, he says, as when he started in the business at sixteen. The Kenosha Typographical Union gave him a gold watch on his fiftieth anniversary as a compositor.

the names of the deceased members of his organization, Secretary Mark Crawford had been on the stage and had answered "Absent" as each name was called, it is easy to see how much more solemn this ceremony would have been. The same thing could have been done with the deceased members of No. 16. This would have made the roll call the most impressive part of the program, as it really should have been. The roll of the deceased of the Old-Time Printers' Association carried ten names; of No. 16 seventy-eight.

#### The Graphic Arts Departmental

This is one of the twenty-seven departmentals of the International Advertising Association, which will meet in convention in Denver the last week in June. The meeting of the Graphic Arts Departmental is scheduled for Monday afternoon, June 27. The program is a rich and interesting one. Clinton F. Berry, the assistant vicepresident of the Union Trust Company, New York city, will talk on "The Part Printing Plays in Financial Printing"; James O'Shaughnessy, executive secretary of the American Association of Advertising Agencies, on "Ethics of Typography" Francis H. Sisson, vice-president of the Guaranty Trust Company, New York city, on "Business and Advertising"; and Gordon W. Kingsbury, director of advertising of Kelvinator, Incorporated, Detroit, on a subject not yet announced.

#### Unions Can Not Bar "Unfair" Goods

The United States Supreme Court recently held that the refusal of members of a union to handle or work on material made by nonunion labor is an illegal restraint of interstate trade and a violation of the Sherman anti-trust law. The decision came in the case of twenty-three Indiana stone quarrying companies asking for an injunction against the Journeymen Stone Cutters' Association of North America, which had instructed its members not to handle the product of the appellant companies.

The majority opinion of the Supreme Court held that while the union itself was undoubtedly legal, and the end it sought to attain was legal, the means adopted to secure the desired end was illegal.

#### Offset in Government Printing Office

George H. Carter, public printer, is to be congratulated on the first book turned out by the offset department. It is an illustrated sketch of the late Joseph Pennell, prepared by Mrs. Pennell, containing fifty-three pages printed on antique book paper on which halftone illustrations could not be so well printed by any relief engraving method. The type printing is exceptionally well done by offset, with the exception of the foreword. Mr. Pennell, it will be recalled, willed his literary property and drawings to the Library of Congress. Ten years before he presented to this library his remarkable collection of "Whistleriana." The items in the Pennell collection number 637 in all and testify not only to the remarkable talent of this American genius, but to his versatility and untiring industry as an illustrator. -S. H. H.

#### **New Print Crafts Club**

At a dinner meeting held in the Yacht Room of the Hotel Astor the evening of April 21 last the formation of the Printing Crafts Club of New York was officially endorsed and plans for its immediate organization were made. The meeting was presided over by Jacob Monsky, president of the Herald Square Press, who has been the leader in sponsoring the idea. The affair was attended by prominent representatives from the printing, publishing, and allied industries, all of whom gave their approval to the plan. The Printing Crafts Club will occupy the entire top floor of the Master Printers Building, now nearing completion at Thirty-fourth street and Tenth avenue. The rooms will be appropriately decorated and will offer members every modern convenience and comfort.

Membership in the club will be limited in number and will be restricted to those actively engaged in or identified with printing, publishing, and the allied crafts.

#### A Book of Notable Illustrators

That photoengraving is reaching the place it justly deserves in the graphic arts is evidenced by a book of thirty-one pages, measuring 9 by 12 inches, just received. Its title is "A Book of Notable American Illustrators," comprising Norman Rockwell, Walter Dorman Teague, C. Coles Phillips, Franklin Booth, Walter Biggs, Dean Cornwall, James Preston, Edward A. Wilson, Guido and Lawrence Rosa, Adolph Treidler, René Clark, and Maxfield Parrish. Besides this, a dozen art directors pay tribute to photoengraving. Edward F. Molyneux tersely expresses it thus: "There are two very important things to say about engraving, from the artist's point of view. First, we would all be out of jobs if we didn't have it, and second, it is becoming harder every day to blame anything on it." The exquisite makeup of the book attracts one at once and makes it a precious keepsake. First of all the excellence of the engraving, then the printing and binding, even to the special end papers. It is a credit to its publisher, the Walker Engraving Company, New York city.

#### Monotype Company Breaks Record

With the close of its fiscal year on March 1, the Lanston Monotype Machine Company, in checking its matrix-making activities for the preceding twelve-month period, discovered that it had broken all previous records of the company, both for matrices made and shipped and for matrices of new type faces. Following its traditional policy of constantly providing new and original type faces, three new faces were added during the year. Two of these were by Frederic W. Goudy and one by Sol Hess. The two Goudy faces were Goudy Lanston (a face heretofore available only in fourteenpoint and known as Goudy Antique) and Goudy Heavyface Italic. Matrices for both these faces were cut in sizes from fourteen to thirty-six point for display use. The composition sizes for Goudy Lanston will be cut this year. The new face by Sol Hess is Goudy Heavyface Condensed, made in sizes fourteen to thirty-six.

#### In Memoriam

Horace Eugene Saunders, one of the first subscribers to The Inland Printer, died in Los Angeles March 29, sixty-five years old. He started in as a printer's apprentice in Elgin, Illinois, when he was fourteen years old. Since then he has spent his time in Boston, Chicago, Los Angeles, and Honolulu. Until recently he was connected with the Fletcher Ford Company.

F. P. Rosback, inventor, engineer, and president of the F. P. Rosback Company, Benton Harbor, Michigan, died Sunday, April 19. He was born in Germany in 1846 and served in the Civil War from 1863 to 1865, being with Sherman on his march to the sea. The Rosback inventions are numerous and varied, representing the Knott tier, used on all harvesting machines; machines for the making of wire-bound boxes, stitching and index-cutting machines, round-hole perforators, and multiple punching machines for loose-leaf ledger systems. His latest invention was a round-hole rotary perforator for gang perforating.

EDWARD STANLEY ("DICK") RICHARD-SON, secretary of the Montreal Typothetae. died accidentally from monoxid gas poisoning in his garage Saturday morning, May 14. He was evidently cleaning or oiling his car and had kept the motor running. Mr. Richardson, who was thirty-six years old, was a native of Canada and served throughout the war with the Canadian forces in Belgium and France. After the armistice he was engaged by Typothetae as field man and as assistant to Secretary Miller. Later he was for two or three years secretary of the Typothetae of Buffalo, resigning early in 1925 to become secretary of the Montreal printers. One of the outstanding characteristics of "Dick's" life was his amiability and congeniality. He would do anything for a friend, give him his shirt if necessary; therefore he had a host of friends who are mourning his sudden and untimely take-off.

GUY McCormick, president of the McCormick-Armstrong Press and other organizations in Wichita, Kansas, died at his home in Wichita, Sunday, April 19, fiftyfour years old. Mr. McCormick was one of the leaders in the printing industry in the Southwest, as well as a leader in the civic life of his home town and its entire trade territory. Although at the time of his death he was considered wealthy and was the head of one of the largest printing establishments in the West, Mr. McCormick's early life was one of struggle. He was born in St. Louis in 1872, his family moving to Kansas City in his early childhood, where his father, A. G. McCormick, Sr., was editor of the Price Current. At the age of twelve he lost his father by death, and his widowed mother moved the family to Wichita, where it devolved upon the boy to provide much of the living for his mother and sisters. He completed his schooling in the local grade schools, doing odd jobs in the evenings and on Saturdays. After his graduation he resolved to become a printer. He entered the employ of the Wichita Eagle, working there until 1901, when he established his own business.

#### Personal and Other Mention

THE Machine Composition Company, Boston, has been appointed New England distributer for the products of the Continental Typefounders' Association.

THE American Assembling Machine Company has moved its headquarters from the World Building to Park-Murray Building, 11 Park place, New York city.

SAMUEL C. ROGERS & Co., makers of automatic knife grinders and saw sharpeners, Buffalo, have just moved into a new and modern plant after forty years of continuous and successful operation.

THE Austin Company, engineers and builders, Cleveland, has opened a branch office in Cincinnati. H. L. Cornelison, until recently manager of the Miami office, has been placed in charge of the new office.

THE Charles A. Esty Paper Company announces its appointment as agent for New England of the papers of Louis Dejonge & Co. A new enameled paper — Deco — has been added to the Dejonge group.

ROLLA R. ROTHWELL, a linotype operator on the *Monitor Index*, Moberly, Missouri, has been reëlected as mayor of his home city. During the past twenty years he has been the city's chief executive for four terms of four years each.

FRANK A. SANBORN has recently been elected vice-president of the McLaurin-Jones Company. This is in recognition of Mr. Sanborn's long and faithful service with the company, he having been connected with it since 1908.

J. Frank Johnson, for many years in charge of the pressroom of the Gage Printing Company, has returned to Battle Creek from Buffalo. In the past he has contributed efficient advice and service in press troubles and is now establishing himself in Battle Creek for that purpose.

THE reorganization of the Monomelt Company, Chicago, and an enlarged program of manufacturing and selling Monomelt equipment on an extended national scale is announced by W. H. F. Thompson, secretary and treasurer of the Rotary Snow Plow Company, who has acquired control of the Monomelt Company.

THE MONOTYPE COMPANY of Canada, Limited, announces the election of John J. Meadth as vice-president and general manager. He assumed active charge in March, succeeding George T. Clark, resigned. Mr. Meadth has for the past ten years been a member of the sales force of the Chicago district office of the Lanston Monotype Machine Company.

THE incorporation of the American Adjustable Lockup Corporation is announced, with headquarters in New York city. This corporation is a reorganization of the old American Adjustable Chase Corporation. Philip Van R. Van Wyck is the president; Clinton H. Blake, Jr., vice-president; Guthrie Shaw, treasurer, and Walter Paul, secretary.

#### THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN. Editor-in-Chief

MARTIN HEIR, Associate Editor

Published monthly by

#### THE INLAND PRINTER COMPANY

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JUNE, 1927

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association: New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

#### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

#### ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

#### FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEK. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

# Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

#### BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING CO., Salt Lake City, Utah.

#### BUSINESS OPPORTUNITIES

ONE OF THE LARGEST printing and publishing companies in the Southwest has an opening for a superintendent with \$12,000 to invest; the company owns its own building; the business, organized in 1901, is a going one and has consistently shown substantial earnings; a sworn financial statement will be submitted at interview; authorized capital \$60,000, paid in \$49,000; stock will be issued for the investment, and the man selected for the position will be expected to serve as one of three directors, C 666.

MODERN, WELL EQUIPPED printing and binding business, well established in city of 150,000, Far West; because of owner's death, can be bought for half its value — easy terms; plant will invoice about \$30,000. C 677.

FOR SALE — Chandler & Price press, size 8 by 12, No. B-2689; Colt's Armory press, size 10 by 15, No. B-6006; Golding jobber, 13 by 21, No. 390; Pony Babcock Optimus, 2 rollers, No. 4715; Boston wire stitcher, ¼ inch, No. 49; all machines equipped with direct current motor; Sanborn bindery standing press, 28 inches; one 18-inch bookbinder backing machine; 1 Miller saw-trimmer with D. C. motor, A. J. LAUX & COMPANY, Lockport, N. Y.

FOR SALE — Complete volumes of THE INLAND PRINTER for the years 1885, 1887, 1890, 1893, 1896 to 1900, inclusive, and 1923; many numbers of all other volumes between 1886 and 1926; single numbers (outside of complete volumes) 25 cents each; will make low quotations on any large part of these that may be sold as one order. THE A. I. ROOT CO., Medina, Ohio.

ELECTROTYPE MACHINERY — Moulding press, metal furnace, saw sharp-ener, saw table, rougher, wax shaver, Daniels planer, trimmer, dynamo, black leader, curved plate router, dove-tailer, wax kettle, ventilating fan, boiler; bargain prices. RIVERSIDE PRINTING CO., 420 Tenth street, Mil-waukee, Wis.

FOR SALE — Exceptional bargain, easy terms: 1 Goss supplement clipper, with complete stereotype equipment, capacity 10,000 4, 6, 8, 10, 12, or 16 page paper per hour: stereotype equipment can be sold separately. HOFFMANN TYPE & ENGRAVING CO., 114 East 13th street, New York city.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER CO., 261 Breadway, New York city: 166 West Jackson boulevard, Chicago.

LUDLOW in good running condition; 57 Ludlow type fonts, 12 to 60 point, all popular and useful faces; 1 font rule mats; three 20-case steel mat cabinets, accessories, etc.; bargain. S-K-H CO., 149 W. Ohio street, Chicago.

FOR SALE — Two rotary presses in good condition; one a 40-page and one a 64-page; can be seen running; size and complete description, with price, furnished on application. C 656.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

MONOTYPE COMPOSITION CASTER and keyboard for sale, with display attachment, molds and mats; can be seen in operation; a bargain for cash. GEO. A. FIELD, 421 S. 5th street, Minneapolis, Minn.

FOR SALE — Two Standard high speed printing presses, 13 by 17 inches; good condition. EASTMAN KODAK COMPANY, Kodak Park Works, Rochester, New York.

MIEHLE NO. 3 two-revolution, four roller, in very good condition, rebuilt, at a bargain. 618 Jefferson street, Philadelphia, Pa.

FOR SALE - 50-inch Seybold "Dayton" cutter. C 599

#### HELP WANTED

BINDERY FOREMAN who is thoroughly efficient in handling pamphlet and general binding in quantity and also occasionally case-bound books and other quality work; splendid opportunity for capable man to take charge of bindery department of rather good-sized printing plant; must be good executive. Write fully as to experience and salary. C 676.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen.

Megill's Patent DOUBLE-GRIP GAUGES Reg. U. S. Pat. Office



VISE GRIP. For any job, heavy stock or long runs. \$2.50 set of 3.

#### Composing Room

PRINTER, energetic and ambitious, first-class combination job and ad. man, as working foreman in modern equipped plant with state-wide patronage, doing only better class commercial printing and publishing a 10 to 16 page weekly newspaper; must be tasty and competent compositor; good make-up and lock-up man; permanent position to right party; present encumbent leaving after 10 years account health; prefer married man not over 36; modern and healthful city of 5,000; excellent living conditions and reasonable expenses; give age, experience and salary desired in first letter. THE NEWS PRINTING COMPANY, Dawson, Georgia.

COMPOSING ROOM FOREMAN — Would you like a position that offered you the fullest opportunity of further advancement in position and salary with a progressive, well established firm? Here is a splendid opening where your merits would be fully rewarded. Write us fully as to your experience, qualifications, present salary, and any other interesting facts about yourself. We have a fairly good-sized printing plant. The man we want must be a real executive, and a thoroughly good printer from the standpoints of both production and quality. C 679.

LAYOUT MAN to handle better-class work in our plant; one who has made a study of, and is expert in, well balanced arrangement, proper margins, good spacing and other qualities that make for easy reading as well as attractive appearance. If you want a pleasant position and an assured future full of opportunity, with a fine firm, give us full particulars about yourself, together with samples of your work, also snapshot if you can. C 672.

INTERTYPE MACHINIST-OPERATOR — Must be competent and have \$5,000 to invest in a growing printing establishment in Wisconsin doing \$100,000 annual business; a real opportunity for a man who is not satisfied with merely having a job. Write us all about yourself, experience, etc., in first letter; union shop. C 669.

HELP WANTED — A thorough, practical man familiar with originating and constructing cutting and scoring ideas on cardboard for collapsible counter display stands and cut-out work. Write fully, stating your experience, along with any other information you think might be of interest to us. C 657.

COMPOSING ROOM FOREMAN with experience on publication and commercial work; must be a production getter, have personality, tact and even temper; non-union shop, 48 hours; large city, Middle West; no labor trouble. Apply only if your recommendations and qualifications are gilt edge. C 654.

KEYBOARD OPERATOR — We have a permanent position for a first-class operator; must have speed and accuracy and a record of having worked in one place a number of years. C 673.

#### Executives

A SPLENDID OPPORTUNITY with a leading firm that appreciates and rewards quality and ability is now open to one or perhaps two men possessing in a high degree one or more of the following qualifications: first-class typographic layout; composing room executive; competent to judge the quality of engravings, presswork and binding as well as of typography; any other qualifications you may possess that might increase your value to our printing plant or to our direct advertising staff will be interesting. Tell us your experience and qualifications and indicate the points on which you are strongest. Also send us samples and your photograph if available. You can be happy here and develop a fine future if you have ability. C 667.

WANTED — Assistant to general manager of large printing plant located in Chicago; must know practical details of plant management, estimating and handling of customers and their instructions; expected to relieve manager of details, etc.; must be between 35 to 40 years of age. C 632.

PRINTING EXECUTIVE — Capable taking complete charge of rotary press equipped plant, manufacturing a specialty; excellent opportunity with real future for the right man. Reply in confidence, stating experience, qualifications and salary, to C 626.

#### Managers and Superintendents

SUPERINTENDENTS — Position for the superintendent who can honestly qualify; must be able to produce and have a good knowledge of estimating; shop does principally magazine, book and newspaper printing; also has a general run of commercial work, some of which is in German language; a fine organization in a good Iowa town; Protestant preferred; make application soon; references requested. We are looking for a good man who wants to enjoy life in a town having 4,000 inhabitants. WAVERLY PUBLISHING COMPANY, Waverly, Iowa.

#### Pressroom

PRESSROOM FOREMAN for plant operating 16 cylinders, doing a general run of high-grade work; this position requires a man who absolutely knows his business thoroughly; state age, where you have been employed in the past, and any other information you think would be of interest to us, including salary you expect. This situation requires strictly an open-shop man. C 662.

CYLINDER PRESSMAN, thoroughly qualified in obtaining absolutely the highest grade results on black and white and four-color work. State age, number of years' experience, past employers, along with salary expected, and when you could report for work. This position is open only to a non-union man. C 659.

#### Proofroom

PROOFREADER AND O. K. MAN in a printing and publishing plant doing religious work; ideal working conditions, open shop; must be A No. 1 man and thoroughly experienced. Write fully, giving qualifications, references and salary; all replies confidential. AUGUSTANA BOOK CONCERN, Rock Island, Illinois. Attention: Assistant Manager.

LARGE AND SUBSTANTIAL printing corporation in central New York requires the services of a proofreader, preferably one who has had experience in the production of publication and catalogue work for the electrical industry; permanent and steady employment, at good salary, offered to competent man.

#### Salesmen

SALESMEN — Large manufacturer of manifolding books and system forms, loose leaf sheets and lithographed business stationery selling direct to user requires the service of several high-grade men experienced in these lines; commission basis; protected territory; fine opportunity. Applications held strictly confidential. C 647.

#### INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. EMPIRE SCHOOL, 206 East 19th street, New York city; telephone: Gramercy 5733.

OPERATING TAUGHT thoroughly and efficiently; time enough to qualify allowed every student; our students get and hold jobs. Write CLEVELAND LINOTYPE SCHOOL. 211 High avenue, Toledo, Ohio.

#### MISCELLANEOUS

LEARN LINOTYPING or Intertyping at home, spare time study; steady work, \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 26 Legal Bldg., Washnigton, D. C.

#### SITUATIONS WANTED

#### Bindery

BINDERY FOREMAN, good executive, practical experience in all classes of bindery work, pamphlet to full-bound, familiar with folding and other bindery machines, takes position anywhere in U. S. C 548.

EXPERIENCED PAPER RULER and stock cutter; can also double as an accountant; wishes to locate permanently and learn the business. C 665.

BOOKBINDER — First-class finisher, stamper, marbler and forwarder wants position; go anywhere. C 674.

#### Composing Room

COMPOSITOR — Stonehand, expert line-up, register; executive ability; color, commercial, publication; desire to locate permanently in either San Francisco, Los Angeles, Sacramento; married, reliable, references; union. Correspondence invited. C 658, care Inland Printer, 41 Park Row, New York.

TEACHER OF PRINTING wishes composing room position during July and August; union. WM. BURMESTER, Perry High School, Pittsburgh, Pa.

#### Executives

#### EXECUTIVE -

Printing and offset lithography; a thorough, practical executive of broad experience in general management — sales, office and business — direct by mail, display, catalogue, publication and poster advertising; buyer and director of art work and engravings; production management of all mechanical departments necessary to produce nearly every known kind of printing and offset lithography. An active and desirable man who looks after his employer's interests all the time. C 645.

LITHO SUPERINTENDENT desires to make change or introduce offset process (retouching glass and transferring on step and repeat machine); capable to handle job from estimate to finished press sheet. C 661, care Inland Printer, 41 Park Row, New York city.

EXECUTIVE, capable and experienced; know type, make-up and presswork and office management; capable of estimating and taking complete charge from the business office to bindery. C 675.

GENERAL MANAGER — Man competent to supervise sales, purchases and production, with proven record as organizer and builder. C 671.

#### THE JOHNSON PERFECTION GAS BURNER

#### STOPS STATIC . ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

### **Managers and Superintendents**

SITUATION WANTED as printing house superintendent or manager; concern doing around \$200,000 a year preferred; available July 15; age 43; 24 years' experience in every printing capacity in and out of shop; successful executive and production man who gets sought-for results; high-class pressman, layout man, copy-writer, editor and salesman; accurate estimator and knows operating costs thoroughly; can make judicious purchases, route work economically and make money; practical in every detail, efficient, good personal character, hard worker and student of printing in all its branches; can run a complete plant or direct any and all departments; equally at home with every grade and kind of work; have served in the East, Middle West and West; have lucrative connection now and can go to several local plants, but a complete change of locality is desired. C 664.

SUPERINTENDENT OR PRODUCTION MANAGER, practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest grade of catalogue and process color work; not a so-called efficiency expert, but a man who uses common-sense methods and will produce real results in both quality and quantity; good references. C 668.

SUPERINTENDENT, fifteen years' experience, desires change; prefer small or medium size plant doing high-grade work; familiar with most machines and methods; estimating and office management. C 614.

PRODUCTION MANAGER or superintendent; young man, seasoned executive, with thorough knowledge of all mechanical departments and costs, and a producer, is open for engagement. C 649.

CYLINDER PRESSMAN and feeder on two-color Miehle press or singles; best references furnished; will go anywhere; both young men. C 663.

PRESSMAN, expert Miehle Vertical, highest grade black, color register, quality production, desires to locate permanently in California: married, reliable, references, union. Correspondence invited. C 670, care Inland Printer, 41 Park Row, New York.

### WANTED TO PURCHASE

WANTED TO BUY small lithograph plant. BOX 197, Springfield, Ill.

WANTED TO PURCHASE — A Hacker plate gauge. C 655.

### BUSINESS DIRECTORY

### Blotters-Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

### **Bookbinding Machinery**

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, numbering machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand

JOHN J. PLEGER, 53 W. Jackson blvd., Chicago. Stripping machines. reinforcing and tipping machines, round corner turning-in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

### Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

### Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

### Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

### Chase Manufacturers

BARNHART BROS. & SPINDLER - See Typefounders.

### Composing Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### BARNHART BROS. & SPINDLER - See Typefounders. Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

AMERICAN TYPE FOUNDERS CO.-Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER - See Typefounders.

### Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

#### Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

### **Embossing Composition**

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 534x91/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,

### **Engraving Methods**

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

#### Heaters and Humidizers

HUMIDIZERS are the coming thing in all pressrooms. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre street, New York.

### Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

#### Matrix Roard

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO. Röthenbach a. d. Pegn. Bavaria. Agents wanted.

#### Numbering Machines

TYPOGRAPHIC, HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

### Paper Cutters

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

LATHAM MACHINERY CO., 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse Bldg., Philadelphia.

### Perfumed Business Cards

HOW MANY CUSTOMERS did you lose because you could not supply them with imported perfumed business cards? Write for samples and prices. BEAUX ARTS CO., 201 West 58th street, New York.

### Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Ill.; Eastern office, 38 Park row, New York. Send for catalogue.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

### Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRÜCH, 18 Cliff street, New York.

### Printers' Machinery and Supplies

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used Equipment, Materials and Outfits. Send for our Bulletin.

### Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1310-1312 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Jowa; 400 East street, Springfield, Ohio; 1432 Hamilton avenue, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

### Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

### Printing Machinery, Rebuilt

J. FRANK JOHNSON, of roller rack fame, and for nearly 27 years with the Gage Printing Company, has returned to Battle Creek, and is now devoting his time to caring for press troubles. When you decide to install a used press, or have cylinder or jobber not working right, consult J. FRANK JOHNSON, Printing Press Physician and Surgeon, 93 Fremont street, Battle Creek, Mich.

THE RATHBUN & BIRD COMPANY, 85 Grand, street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER - See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

### Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS, & SPINDLER - See Typefounders.

#### Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO .- Kelly presses, Klymax Feeder Units,

BARNHART BROS. & SPINDLER - See Typefounders.

### Punching Machines

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue Boston; Bourse Bldg., Philadelphia.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

#### Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

### Roller Casting Machinery

CHAS. E. JOHNSON, 118 S. Forsyth street, Atlanta, Ga. Modern Gatlin Gun outfits with all accessories required in roller making.

### Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

### Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

### Saw Trimmers

BARNHART BROS. & SPINDLER - See Typefounders.

### Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

### Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

### Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER --- See Typefounders.

### Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

### Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

### Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts Bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.: Atlanta, 118 Central ave.; Buffalo, 45 N. Divsiion st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

#### Wire Stitchers

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse Bldg., Philadelphia.

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

### Wood Goods

BARNHART BROS. & SPINDLER - See Typefounders.

#### Wood Goods-Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### Wood Type

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

### Are You a FAST Operator?

If not, Bennett's copyrighted correspondence course, with keyboard, at \$28, will increase your speed and make your work easy. If about to take up linotype you should spend six weeks at Bennett's practical school. Rate for course, operating and mechanical, \$10 per week. We also teach newspaper work, such as ad. setting, makeup and press work. Write for literature. Successful students everywhere. Address

**MILO BENNETT'S SCHOOL** 

Toledo, Ohio

### COLOR PHOTOGRAPHIC SERVICE FOR COLOR PROCESS WORKERS

The highest quality sets of 3 and 4 color separation negatives and color guides can be furnished to you at a reasonable cost when color reproductions are wanted from Originals which can not be sent to your Plant.

FERNAND BOURGES, Color Photographic Service

242 West 56th Street, New York City Member of I. P. E. U. No. 1

### FOR SALE

- 2-3/0 two-color Miehles, Nos. 7003 and 6253, equipped with Miehle Extension Deliveries, bed size  $45\frac{1}{2}$  x 62.
- 2—1/0 two-color Miehles, Nos. 9915 and 9876, equipped with U. P. M. Continuous Feeders and Extension Deliveries, bed size 43x56.
- 4—1/0 two-color Miehles, Nos. 10920, 10919, 10863 and 10862, equipped with Cross Continuous Feeders, Extension Deliveries, 220 volt D. C. motors and controllers, bed size 43x56.
- 1-Miehle Vertical, one year old.
- 1-Model B Kelly, four years old.
- 3—Hoe Cutters and Creasers with two-color printing attachments, size 48x68, eleven years old.
- 1-International F. C. Gluing Machine.
- 1-Staude Gluing Machine.

### **Hood-Falco Corporation**

19 Cliff Street

New York, N.Y.

Telephone: Beekman 1034



# Leatherfold Enamel folds and folds—and its printing surface is high

A folding enamel with a satin-finish surface—a satin-finish surface that folds.

Here's a combination that answers the requirements of the paper user whose broadside or booklet or folder must stand rough and repeated handling and have the finish for the printing of the halftone or etching of intricate detail.

Leatherfold adds tone to four-color process reproduction.

It gives depth and clearness to black and white. Its grain is not too definitely pronounced, so right angle folds are easily made through the sheet.

It has a leathery "feel" when you crumple it—and it prints like a good grade of a non-folding enamel. To know it—print on it and fold it. Send for the new four-color broadside and samples of the various weights. The coupon is for your convenience.



### BRADNER SMITH & COMPANY

333 South Desplaines Street

**CHICAGO** 

ILLINOIS

Bradner Smith & Co. 333 South Desplaines Street Chicago, Illinois

Please send me a copy of the new Leatherfold broadside featuring four-color process printing. Also send samples of Leatherfold in various weights.

NAME

Address.



### OTOGRAVURE sections are published every week in fifty-two cities of North America by these seventy-nine newspapers:

- \*The Knickerbocker Press, Albany
- \*The Atlanta Constitution
- \*The Atlanta Journal \*The Sun, Baltimore
- \*The Birmingham News
- \*The Boston Herald
- \*Boston Herald and
- Traveler \*Buffalo Courier Express
- \*The Buffalo Sunday Times The Chicago Daily News
- \*Chicago Sunday Tribune
- \*The Cincinnati Enquirer
- \*The Cleveland News \*Cleveland Plain Dealer
- \*The Rocky Mountain
- News, Denver \*Des Moines Sunday Register
- \*The Detroit Free Press
- \*The Detroit News
- \*The News-Sentinel,
- Fort Wayne
- \*The Fresno Bee \*Diario De La Marina, Habana, Cuba
- \*The Hartford Courant
- \*The Houston Chronicle
- \*Houston Post-Dispatch
- \*Indianapolis Sunday Star
- \*Kansas City Journal Post \*The Kansas City Star
- \*The Press Telegram
  - Long Beach, Calif.

\*Los Angeles Sunday Times '

*AVAVAVAVAVAVAVAVAVAVA*VAVAVAVA

- \*The Courier Journal, Louisville
- \*Sunday Herald Post, Louisville
- \*The Commercial Appeal, Memphis
- Universal, Mexico City. Mexico
- \*Miami Daily News
- \*The Milwaukee Journal
- \*Minneapolis Journal
- \*The Minneapolis Tribune \*La Patrie, Montreal
- La Presse, Montreal
- \*The Standard, Montreal
- \*Nashville Banner
- \*Newark Sunday Call
- \*The Sunday Standard, New Bedford
- \*The Times Picayune,
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- New York
- \*Forward, New York
- \*The Morning Telegraph, New York
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- \*New York Evening Post New York Herald Tribune
- \*The New York Times

- \*Sunday News, New York
- \*The World, New York
- \*The Omaha Sunday Bee
- \*Peoria Journal Transcript
- \*L'Opinione, Philadelphia
- \*The Philadelphia Inquirer
- \*Public Ledger & North American, Philadelphia
- \*The Providence Sunday
- Journal \*Richmond Times-Dispatch
- \*Democrat Chronicle, Rochester
- \*St. Louis Globe-Democrat
- \*St. Louis Post Dispatch
- \*The St. Paul Daily News
- \*St. Paul Sunday Pioneer
- \*San Francisco Chronicle
- \*Seattle Daily Times
- \*South Bend News Times
- \*The Springfield Union-
- Republican \*Syracuse Herald
- \*The Post Standard, Syracuse
- \*The Toledo Sunday Times
- \*The Toronto Star Weekly
- \*The Washington Post
- \*The Sunday Star,
- Washington, D. C.
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- Waterbury
- \*TheWichita Sunday Eagle
- \*Vindicator, Youngstown, O.

Reg. U. S. ROTOPLATE Pat. Off.

the perfect paper for rotogravure printing, is supplied by Kimberly-Clark Company to above papers marked with a star

Kimberly-Clark Company

Established 1872

Neenah, Wis.

NEW YORK, 31 Chambers Street . CHICAGO, 208 S. La Salle Street . LOS ANGELES, 716 Sun Finance Building

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# DOLLAR FOR DOLLAR Ollic

# HOWARD BOND WATERMARKED

DOLLAR FOR DOLLAR—every time in Howard Bond, watermarked, known over the entire country for its superb writing refinement coupled with greater strength—greater uniformity—greater adaptability. Use it for letterheads in hundred thousand runs—or use it for general correspondence—it serves equally and remarkably well in either case. In addition, Howard Bond possesses unusual qualities for the production of office forms and Direct Mail literature. Thirteen brilliant colors and white to choose from—all made in four finishes, wove, ripple, laid and linen. Send for big sheet samples and a copy of the free portfolio of office forms and letterheads printed on Howard Bond. Do it now.

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New York Office Court Square Bldg., No. 2 Lafayette St. Chicago Office 10 La Salle St.





# Every printer knows that good overlays mean good printing

### NORMAN T. A. MUNDER, says:

"The finer kind of printing calls for overlays in exact register with the details of the halftone. \*\*\* Mechanical chalk overlays made through an etching process of A. M. Collins Manufacturing Company, Philadelphia, are far more quickly and economically made than overlays cut by hand. At the same time these mechanical

overlays are more lasting, the details are far better and in every way more desirable. Through these overlays a greater variety of thicknesses over the hand overlay are made possible by etching. Through such methods of pressure, heavy and light, the printing ink is brought out to its highest state of perfection."

COLLINS OAK LEAF OVERLAY PAPER is used by many of America's best printers. Many of the largest publications in the United States find it profitable to use Collins Overlay exclusively. It is a time-saver as well as a great help to the pressman.

Write for a copy of the new illustrated booklet, beautifully printed on LAIDTONE and bound in CASTILIAN. It is free.

### A. M. COLLINS MANUFACTURING COMPANY

Makers of Oak Leaf Quality Cardboards, Cover Papers and Laidtone Book 1518 WALNUT STREET, PHILADELPHIA, PA.





Free Sample Cabinet There is a free sample cabinet of fifty Ceco envelopes awaiting you. Write for it. Judge the merits of this new envelope that is winning enthusiastic praise throughout the printing world—it's the best two cent investment to be made today.



# The PRINTER buys a two cent stamp

—and for the two cent stamp he gets a sample cabinet of fifty envelopes made by the Centralia Envelope Company, and called "Ceco." He compares these envelopes, tests them, and then learns their story. He finds that Ceco is watermarked, trademarked, and presented in attractive boxes, appealing to the eye. They are reasonable in price, made in all standard sizes, and weights, and shipped in heavy, durable cartons. And more than that, Ceco envelopes are stocked by conveniently located paper merchants and are always on hand for perpetual specification.

The Ceco guarantee is absolute proof of excellence to the printer, a selling point to his customer and an assurance of integrity on our part to both of them. Here is a new standard to follow in the specification of envelopes.



The following Wholesale Paper Merchants carry a complete stock of Ceco commercial envelopes:

Centralia Enbelope Company

Date 4/7/27

Chicago, Illinois
BRADNER SMITH & CO.
CHICAGO PAPER CO.
WHITAKER PAPER CO.

Cincinnati, Ohio WHITAKER PAPER CO.

Columbus, Ohio SCIOTO PAPER CO.

Detroit, Michigan SEAMAN-PATRICK PAPER CO.

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Kansas City, Missouri

SLEEK-WARWICK PAPER CO. Louisville, Kentucky MILLER PAPER CO.

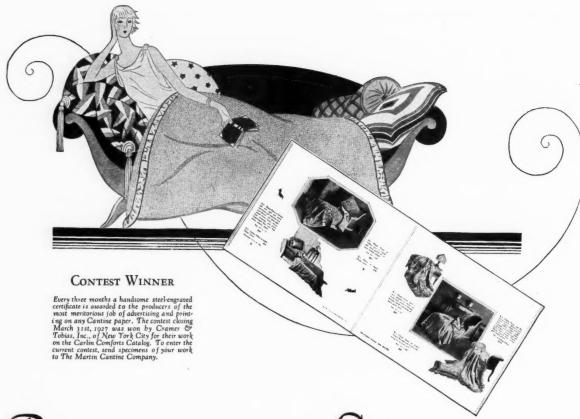
Sioux Falls, South Dakota SIOUX FALLS PAPER CO.

Springfield, Missouri
SPRINGFIELD PAPER CO.

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CENTRALIA ENVELOPE COMPANY, CENTRALIA, ILL.

CINCINNATI, OHIO 419 Union Central Building CHICAGO, ILLINOIS 1248 Pure Oil Building



# BEAUTIFUL SURFACES

In paper, as in beautifully finished merchandise advertised upon it, fine surfaces create an atmosphere of quality...

E don't think a woman can merely glance at a Carlin Bedspread and turn away. The lustrous surface catches the eye and holds it. So with the Carlin catalog, recently produced on Cantine's Ashokan. One casual look leads to a careful reading. Its physical beauty gives a lasting thrill of pleasure.

Literature that lacks this quality is several degrees worse than useless. If it fails to catch and hold attention and build favorable impressions, it is not an asset but a liability.

The slight extra cost of good coated paper is as nothing to other costs of printing and dis-

tributing booklets, catalogs or leaflets. Try a Cantine Coated Paper on your next reprint and notice the difference in results.

Having specialized on Coated Papers exclusively for nearly 40 years, and built up through quality and service the most extensive coated paper business in the world, the Cantine Mills can meet your requirements exactly. Local distributors provide quick deliveries on all stock items.

Sample book together with details of our prize contests will be mailed upon request (address Dept. 316).

THE MARTIN CANTINE COMPANY, Saugerties, N. Y. New York Office, 501 Fifth Avenue

# Cantine's

COATED

CANFOLD

ASHOKAN

**Esopus** 

VELVETONE

LITHO C.15



The Art of "Standing Out" Circular letters, folders, billheads, statements—all should be distinctive. Each has an important purpose to accomplish. A paper that creates a good impression and does it economically heads the list of favorites among conservative buyers.

GLACIER BOND fills the bill to perfection. Made in pure white and eight attractive colors, it offers splendid opportunity for distinctive yet economical printed matter. Its quick drying and easy working qualities make it equally good on the printing press, multigraph or typewriter. Loft-dried and rag-content, it is not to be confused with a *cheap* paper despite its low price.

Use GLACIER BOND to achieve satisfaction and economy!

# Glacier Bond

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TACOMA, WASHTacoma Paper & Stationery Co.

"Note the Tear and Wear as well as the Test"

### NEENAH PAPER COMPANY

Neenah, Wisconsin

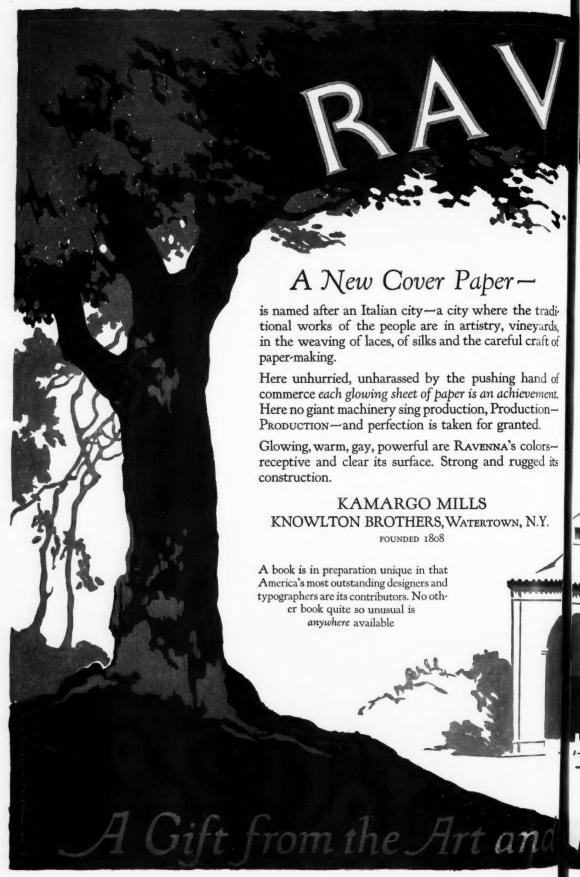
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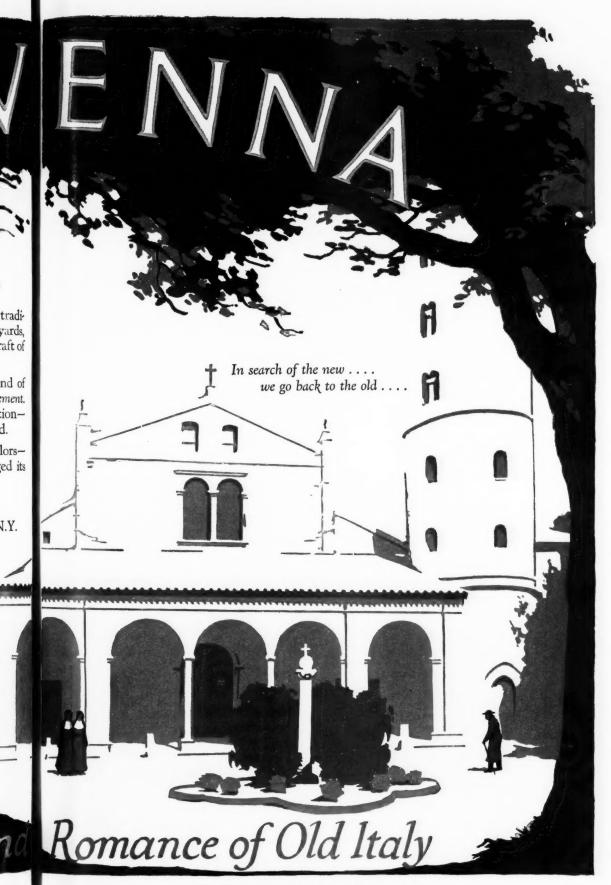
Check the Names

Wisdom Bond Glacier Bond Stonewall Linen Ledger Resolute Ledger Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes







J.Y.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



A Nileen Green

and Coraline (red) in

D&C DUCHESS COVER

Mohawk Brown in

D&C BEN DAY COVER

and

The new Gray in

D&C CANTERBURY

BOOK

D

They're the same

# D&C Quality Papers

DILL & COLLINS Co's.

Distributers

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Tacoma—Tacoma Paper & Stationery Co Tampa—Knight Brothers Paper Co. Washington, D. C.—Virginia Paper Co. OLOR that enhances rather than subordinates the message printed on the paper—that is the theory of all color in D & C papers. The four new colors are all of that type.

A soft copper-red is Ben Day Cover—Mohawk Brown. The new Gray in Canterbury Book is surprisingly "clean," so that color and type printed on it actually seem brighter than on white paper. Nileen Green and Coraline (red) in Duchess Cover also have this same characteristic.

One of the greatest exemplars of and sponsors for intelligent use of the printed page is the American Type-founders Company. For their catalog of French Types, just coming from the press, they have used Canterbury Book in several colors. There could be no more severe test nor better demonstration of how D & C papers (in any color) increase the effectiveness of the printed page.

Ask your paper distributor to show you the color range of D & C cover stocks and D & C book papers—particularly the four new colors.

DILL & COLLINS

Master Makers of Printing Papers

P. H. L. L. A. D. E. L. P. H. L. A.



### Are You "Paper Conscious?"

Do you appreciate good music, fine books, beautiful pictures, magnificent architecture, good clothes, the best of everything? Then do you use a poor flimsy bond paper for your stationery? Notice paper; when you do. you will appreciate the distinction that exists in a sheet of high grade bond paper, and thereafter you will see that your stationery corresponds to your general good taste. When you have noticed bond papers, you will appreciate Lancaster Bond.

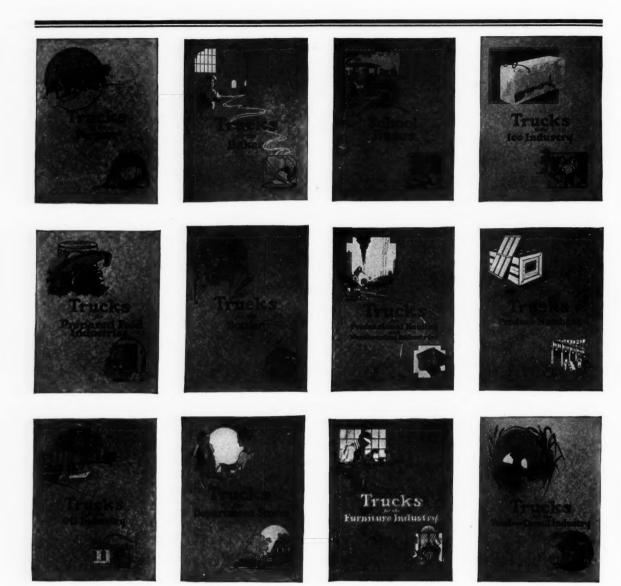
### Manufactured by GILBERT PAPER CO. Menasha, Wis.

211			
ATLANTA, GA.  ATLANTA, GA.  ARRON, OHIO.  AKRON, OHIO.  ALIING & COTY Company BALTIMORE, MD.  BALTIMORE, MD.  BALTIMORE, MD.  BALTIMORE, MD.  BALTIMORE, MD.  BALTIMORE, MD.  BALTIMORE, MONT  Carpenter Paper Company of Mont.  Carter, Rice & Company BUFFALO, N. Y.  R. H. Thompson Company BUFFALO, N.  BUTTE, MONT.  BUTTE PAPER COMPANY CHICAGO, ILL.  MOSER Paper Company CHICAGO, ILL.  MOSER Paper Company CINCINNATI, OHIO.  CLEVELAND, OHIO.  CLEVELAND, OHIO.  CLEVELAND, OHIO.  SCIOTO PAPER Company DATTON, OHIO.  BUYET'S Paper Company DATTON, OHIO.  DEN MOINES, IA.  Carpenter Paper Co. of Iowa DERMOINES, IA.  CARPENTER PAPER CO.  GREAT FALLS, MONT.  JOHNDANAPOLIS, IND.  C. P. Lesh Paper Company JAKESONYLLE, FLA.  Knight Bros. Paper Company LANSING, MICH.  Dudley Paper Company LINCOLN, NEB.  LINCOLN, NEB.  LINCOLN, NEB.	(18/81)	New York, N. Y. OMAHA, NEB. PHILADELPHIA, PA. PHILADELPHIA, PA. PORTLAND, ORE. PUEBLO, COLO. RICHMOND, VA. SACRAMENTO, CALII SALT LAKE CITY, U. SAN FRANCISCO, CA. SAN ANTONIO, TEX. SEATILE, WASH. SIOUX CITY, I.A. SPOKANE, WASH. SYRACUSE, N. Y. ST. LOUIS, MO.	
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MILWAUKEE, WIS	Dlohn Co	WASHINGTON, D. C. WILKES BARRE, PA	

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,	New York, N. Y
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	SALT LAKE CITY, UTAH
	SAN FRANCISCO, CALIF
	SAN ANTONIO, TEXAS
	SEATTLE, WASH
	Sioux City, IaSioux City Paper Co.
	SPOKANE, WASHSpokane Paper & Stationery Co.
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# SUNBURST COVERS the Field With Graham Brothers Trucks

Sunburst Covers for more than a score of industrial booklets—each covering a separate field. The interesting details of this cover design series—fully illustrated and described in the latest Sunburst booklet. Send for it today.

### HAMPDEN GLAZED PAPER AND CARD CO.

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Please send me your SUNBURST Booklet illutruck series.	strating the Graham Bros.
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Sales Offices

New York, N. Y.

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SAN FRANCISCO, CAL.

# What color is better

than a quiet, pleasing buff?



BUFF, you know, won't clash with the cover of the job. And buff will make a nifty background for either design or label. How often, in fact, have you used a buff tint to snap up the otherwise ordinary printing job?

Buff is the color of the Improved Columbian Clasp Envelope, simple, eye-pleasing, light enough to set off a design—a capital ground for a white or colored label.

The buff stock of the Improved Columbian Clasp Envelope prints well. Unlike the envelope of hard-surfaced stock, it is not apt to crack and break with rough handling.

And labels, either gummed or pasted, stick fast to it.

Your paper merchant can supply you with Improved Columbian Clasp Envelopes in thirty-one stock sizes. Or, write for name of a nearby distributor.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes SPRINGFIELD, MASSACHUSETTS

With fourteen manufacturing divisions covering the country



The Improved Columbian Clasp is of tough, strong paper that stands up under abuse and isn't apt to tear in the mails. The clasp is of malleable steel—tongues don't break off when "worked." The clasp and hole in flap always line up perfectly. Thirty-one sites available from the paper merchant's stock save high cost and delays of making "envelopes to order."



The name, Improved Columbian Clasp, and the size number always appear on the lower flap. They make it easy for your customer to re-order.

# Improved COLUMBIAN CLASP ENVELOPES

# When everything is



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y. HUDSON VALLEY PAPER COMPANY Atlanta, Ga. SLOAN PAPER COMPANY Augusta, Me. C. M. RICE PAPER COMPANY Baltimore, Md.
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THE PAPER MILLS' COMPANY Cincinnati, Ohio
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THE CENTRAL OHIO PAPER COMPANY Tulsa, Okla. TAYLOE PAPER COMPANY Washington, D. C. STANFORD PAPER COMPANY Wichita, Kansas WESTERN NEWSPAPER UNION Export and Foreign—New York City NATIONAL PAPER & TYPE COMPANY

# changed on the big order but the delivery date

Your worries over last-minute changes are greatly lessened if you can be sure of prompt delivery on the paper you need

THE presses are pounding away on a big rush order. The telephone rings. A voice on the other end says, "Hold up the presses for an important change."

This is one of the reasons for deep furrows on the brows of young printers, and for early gray hairs on the heads of printing superintendents.

Every printer knows the aftermath of this order. The sheets that have been printed must be thrown away. Then a few changes on some pages—new stock in a hurry—and extra speed and night work to meet the unchanged and immovable delivery date.

This is one real reason for doing business on *large* orders with a paper merchant.

If the paper you buy through him for such an order is standard in size, weight and grade, the new stock required can be had out of the merchant's stock or out of the stock at the mill in the shortest space of time.

If it is a special size and weight, the merchant is still the speediest source of supply. He is in a position to command service. The mills whose paper he sells regard him as their direct representative. They stand behind him as any company stands behind its own selling organization. Your needs on tonnage orders—and on small orders, too—are served more promptly through the paper merchant than through any other channel.

And your needs are served with the greatest economy. The merchant's selling costs are distributed over many products. He represents many mills, and can supply you with any of their papers at the least expense to you.

# WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

# Visual Selling

As essential as his tape measure and order blank is the book of photographs carried by The Richman Brothers salesman. The book is bound in BurkArt Processed Fabrikoid, in a hand-tooled effect; finished in green and gold.



 $O^F$  all the human senses the most valuable we possess is vision.

Through the eye we receive the greatest percentage of our ideas concerning the world about us, its people, its business, its endless activity. Our other senses, of course, contribute to a good extent, but never do we form a concrete idea of what anything is like until we see it. And if we

can't see it the next thing is to see a picture of it—a life-like, exact reproduction of the object; so that through our eyes it becomes real.

Salesmen have capitalized on this well-known fact for many years. They can tell you that the best way to embed a product firmly in the prospect's mind is to let him see it—or to show him a real reproduction of the product.

One of the finest examples of this type of selling is that of The Richman Brothers Company of Cleveland, Ohio, which each year

sells millions of dollars' worth of men's suits and coats throughout the country.

Each salesman carries with him a binder of photographs effectively illustrating the products and merchandising plan of his company. Between the covers is the story of Richman clothes—how they are made, who makes them, the cloth, the styles and many other helpful suggestions.

Thus armed, the salesman, consciously or otherwise, feels the support of the organization back of him, and he is equipped with a new and most powerful weapon of persuasion in

modern merchandising—"Visual Selling."

The Richman Brothers organization has become one of the largest businesses of its kind in the world. Needless to say this success is due largely to the consistent use of Visual Selling.

And, by the way, the cover adds as much to their booklet, and is just as essential, as a neat, durable and well-appointed suit of clothes is to a man.

—It's a BurkArt Processed Fabrikoid.



"Visual Selling" with Burk Art Processed Fabrikoid covers. Here is the booklet that helped build a business now worth twenty-five million dollars and a name worth several millions more

### The Burkhardt Company, Inc.

Burkhardt Building, Larned at Second Detroit, Michigan HOW ABOUT YOUR OWN LETTERHEAD?

A good point lies

in this printer's

experience • • •

A New York printer wrote recently:

"One of our customers said to me the other day that the reason he selected us to do his printing was because he felt that any printer who used such good paper\* and took such care with the printing of his own letterhead, would be able to give him the quality he required."

The kind of work this business man appreciated is the kind that you can sell with greater profit and greater satisfaction. Why not make your own stationery sell strength, taste, prestige? Why not put your own letterheads, statement and invoice forms on Crane's Bond, with envelopes to match?

\*This printer uses Crane's Bond No. 29, unglazed, for his letterheads, and all forms that go to his customers.

### Crane's Bond

A 100% new white rag business paper

The other Crane Business Papers are:

CRANE'S PARCHMENT DEED · · CRANE'S JAPANESE LINEN
CRANE'S OLD BERKSHIRE

CRANE & COMPANY DALTON, MASSACHUSETTS

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Every week thousands of printers throughout the United States anticipate the regular mailing of Sabin Robbins samples of mill jobs . . . . because these samples always mean an offering of fine papers, at but a fraction of their standard value.

# SABIN ROBBINS

CINCINNATI, OHIO - Other Divisions: CLEVELAND

# GETTING THESE?

SABIN ROBBINS mill jobs of paper are excellent in all respects, save for some slight difference, such as odd size, under or over weight, a fraction of a shade off in color, etc., but otherwise a perfect sheet as far as important printing qualities are concerned.

Do you receive SABIN ROBBINS samples regularly? If you do, you know them for real money savers. If you are not on our list, just a word and we shall be glad to include you among the 15,000 printers that cash in on these remarkable opportunities.

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# PAPER COMPANY

DETROIT-PITTSBURGH-ST. LOUIS-LOS ANGELES



More Uniform High
Quality at this
Favorable Price

STRONG and crisp, clean and spotless, trimmed square and perfectly flat, with a printing surface that makes the most of fine plates and type—for long runs or short, Emblem Bond with its genuine watermark deserves a trial in your plant.

Every safeguard known to good paper making has been taken in the manufacture of this high grade sheet. It is tub-sized, finished on slow-running machines, and air-dried. Yet it is made in such vast quantity to supply such great demand that the price has been kept very favorable.

Giving you the advantage of quality at no higher cost, Emblem Bond brings business. Ask your distributor or write us direct for printed samples. Available in white and eight handsome colors—from stock.

Lee Paper Company VICKSBURG, MICHIGAN

### Emblem Bond

STOCKED BY LEADING DISTRIBUTORS
THROUGHOUT THE COUNTRY







# Time Proof Covers for Time Proof Monuments

AGAIN Molloy Made Covers have been called upon to help merchandise an unusual product in an unusual way, this time for the Consumers' Monument Co., Ball Ground, Georgia.

By its suggestion of permanence and its rare beauty, this Molloy Made Cover conveys a definite impression of the beauty and permanence typical of the monuments pictured inside. The work of selling is well begun before the book is opened at all.

Let a Molloy Made Cover add its mighty selling force to your customers' books! No matter what they are selling—or to whom they sell it—Molloy Made Covers will strengthen their catalog, bringing additional credit to your fine printing.

Molloy Made Covers are used on every kind of sales or advertising book—catalogs, sales manuals, dealer books, advertising portfolios, proposals, statistical reports, market surveys, etc. They are made either for loose-leaf or case-bound books, and in stiff or flexible style. We extend full co-operation to printers.

Write for samples

### MOLLOY MADE

THE DAVID J. MOLLOY COMPANY

Commercial Covers for Every Purpose

2859 No. Western Avenue Chicago, Illinois



Branch Offices in Principal Cities

# Don't let your catalog arrive like a tramp...

CONTRACTOR OF THE CONTRACTOR O

### [RAGGED AND TORN]

Why send out a Catalog in a cheap, flimsy Envelope, that on arrival will look like a tramp? The Catalog will not have the snap and freshness it would if well protected by a sturdy, good-looking Envelope.

Printers who are looking for results for their customers look to us for good Catalog Envelopes. The benefit of twenty-five years experience in making "Catalog Envelopes that stand the gaff" is yours for the asking. Let us make suggestions as to the paper, style and shape for Catalog Envelopes.

We have a complete line of Envelope Papers in stock; also a great variety of other papers which are adapted for Catalog Envelopes.

We make all kinds of Envelopes in our Factory.

### WE CARRY IN STOCK

Ready for Immediate Shipment

A complete assortment of Booklet and Catalog Envelopes, as well as a comprehensive line of Envelopes and Announcements to suit every purpose—commercial, professional, personal or advertising.

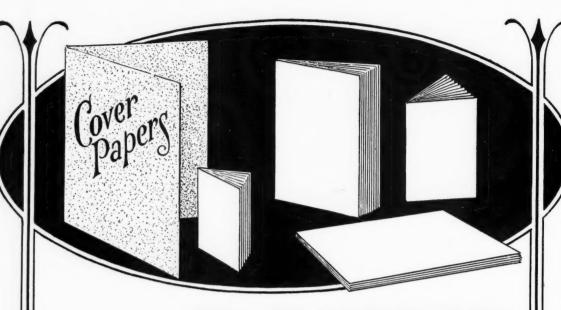
Suggestions, samples and prices gladly furnished

### THE PAPER MILLS' COMPANY

Paper Merchants • Envelope Manufacturers
517-525 South Wells Street, Chicago
Telephones Harrison 8000

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### Peninsular Cover Stocks

--финф--

PATRICIAN
GIBRALTAR
PUBLICITY
ORKID
BROCADE
COLONIAL
NEAPOLITAN
TUSCAN
COVENANT BOOK



# ROTECT the Investment

There is a suitable Cover Paper for every form of direct advertising whether it is the job that gives a quick passing message, or one that is to sustain attention for a long period of time.

Cover Papers give a variety of textures, colors, surfaces and weights. The artist, using any of these covers as a base, can build his color in harmony with the product advertised. The printer can use his finest craftsmanship.

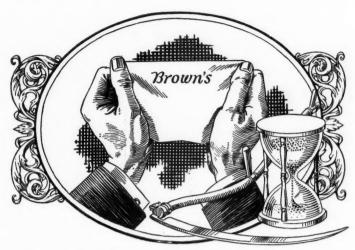
Covers make the prospect reach for your advertising; make him retain it as something worth while keeping.

If you haven't had a copy of "Making Them Reach For It" send for it. Thousands of printers, artists and advertising men have been benefited by its message. It will be sent with our compliments.

### PENINSULAR PAPER COMPANY

MAKERS OF COVER PAPERS
YPSILANTI, MICHIGAN

**Dealers in All Principal Cities** 



### Strength and Permanence

TRENGTH to withstand the hardest kind of handling and the most gruelling wear: Permanence to retain this remarkable resistance not merely a few years, but for all timethis combination is another distinguishing feature of Brown's Linen Ledger permanent record paper.

Each of the supremely high qualities of this famous paper endures despite age: its whiteness and impressiveness—its perfect writing surfaces for every method of recording—its flawless erasing properties and its noted strength.

Made of 100% white rags, Brown's Linen Ledger has been the acknowledged standard for maximum quality and value for generations. It typifies, in addition, the exacting care which has made all L. L. Brown products the preferred papers for

records and docuand for letters ( stantly and last-

L.L.BROWN
MILLS
are the only
mills making
ledger, linen
and bond papers and using none but

which must be iningly impressive.

L. L. BROWN

Adams

New York

Chicago

PAPER CO. Mass.

ments of importance,

San Francisco

Los Angeles

# BROWN'S

### Ledger, Linen and Bond Papers

[SUPREME IN QUALITY SINCE 1849] GREYLOCK BROWN'S LINEN BROWN'S ADVANCE LINEN LEDGER GREYLOCK BROWN'S Linen Ledger
with Brown's Flexible
Hingefor loose leaf Books
White, buff, blue, pink LINEN LEDGER LINEN LEDGER Cream, blue; wove, White, buff, blue White, buff, blue White, buff, blue ADVANCE BOND BROWN'S LINEN ADVANCE AND GREYLOCK BROWN'S MANUSCRIPT GREYLOCK BOND Typewriter Papers White, buff, blue, pink TYPEWRITER PAPERS COVERS

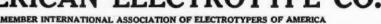


Driving invincibly in the singles! Playing at top form in the doubles! Placing every shot to advantage! Surpassing even his usual standard! Stroking like a champion for a place in the finals! Thus run the headlines which sport-loving America consumes with its breakfast coffee-headlines which tell of precision, perfect timing, speeding up or slowing down as the turn of the game may require.

Do your electrotypes meet the needs of the game? Buy American Electrotypes—a precision product for your game - then watch the score which always determines the result. That's the A. E. C. method.



### MERICAN ELECTROTYPE



SHERIDAN BLDG.

NINTH & SANSOM STS.





### Book Form Cards\* printed by YOU bring repeat orders!

nothing unusual; any printer can do it.

But printing business cards in an out-of-the-ordinary way, and delivering them to the customer bound in tabs—from which each card can be detached crisp and

fresh with perfect edgesis something which printers with a reputation for good work are doing.

ready for printing from The John B. Wiggins Co. is

B Lever Binder Cases
2,500 Cards, 4 Sizes - \$10 for business cards will come when you demonstrated by the property of the state of the state of the state of the property of the state of the property of

paying but a small price for high quality and a liberal margin of profit. With them he can *afford* to do good work!

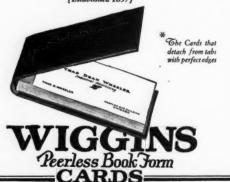
Blank scored cards in several standard sizes can be secured direct from us, ready for printing and inserting in Patent Lever Binder Cases which hold 15

PRINTERS' SPECIAL GRADE
SAMPLE ASSORTMENT LOTS

Binder Cases which hold 15
or more cards. No binding
or stitching is required. or stitching is required.

For the printer who buys less blank scored cards addy for printing from addy for printing from the pri

The John B. Wiggins Co., 1153 Fullerton Ave., Chicago [Established 1857]



### Ink Making Is Mostly Material . . .

THE making of modern printing ink is a combination partly of manufacturing processes and mostly of material.

The selection of the latter is of utmost importance, as manufacturers of the world's finest printing and lithographic inks will testify.

This is the reason why they specify

### Peerless

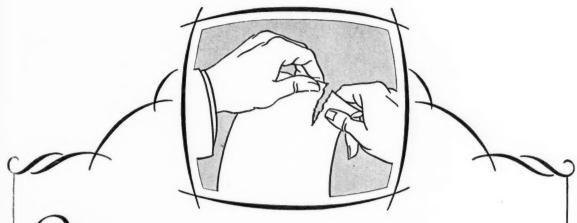
The Black that makes the ink that "makes" the job

Peerless imparts its own superior qualities of lustre, tone uniformity and rapid "spread"—it contributes the strength and character so vital to ink—the life blood of printing. Your ink-maker uses Peerless.



The Peerless Carbon Black Co., Pittsburg, Pa.

Sole Selling Agents Binney & Smith G 41 E. 42nd Street-New York City



# Vhen sulphite prices tempt you hard

How often are you handed a job in which price should not be the determining factor -but is?

A medium-grade letterhead or billhead -or a mailing piece that belongs on bond-sheets that should crackle with sturdy pride every time they're handled.

You know it's almost a crime to run that job on sulphite. Yet where can you get a rag bond for the price the job will stand?

Call the nearest paper merchant listed below. Say: "I want sample sheets of Dartford Bond." Pick up one by its edge and "rattle" it. When did sulphite bond

ever crackle like that? Tear the edge, with or against the grain. Did you ever finger a sulphite paper that resisted like that?

Autograph it. Then do the same with a sulphite sheet. Your pen will almost smile at the happy contrast.

Hand a sheet to the pressman, to try on some job he has running. Note the clear, clean impression. Shoot another through the folder - and see the result.

Then—ask yourself: Is it fair to your customer, or to yourself-to come down to sulphite when you can get Dartford Bond for just a few pennies more?

# Dartford Bond

"A Hampshire Paper"

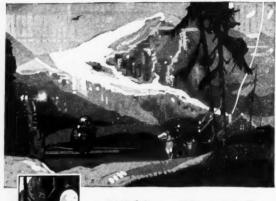
MADE BY THE HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

Distributed through these paper merchants:

Albany, N. Y. Baltimore, Md. Boston, Mass. Chicago, Ill. Cincinnati, Ohio Dallas, Texas Hagerstown, Md. Indianapolis, Ind. Jacksonville, Fla. Hudson Valley Paper Company, Inc. Henry D. Mentzel & Company, Inc. The Arnold-Roberts Company La Salle Paper Company Albershart Paper Company Olmsted-Kirk Company Antietam Paper Company Century Paper Company Antietam Paper Company, Inc.

Nashville, Tenn. New York, N. Y. New York, N. Y. New York, N. Y. Philadelphia, Pa. Richmond, Va. St. Louis, Mo. San Antonio, Texas Worcester, Mass., Charles A. Esty Paper Company

Minneapolis, Minn. Wilcox-Mosher-Leffholm Company Clements Paper Company Bishop Paper Company, Inc. John F. Sarle Co., Inc. M. & F. Schlosser D. L. Ward Company Virginia Paper Company, Inc. Mack-Elliott Paper Company San Antonio Paper Company



### 'Making a Mountain"

Pike's Peak" is believed by many to be the highest point of the Rocky Mountains. Yet there are twenty other mountains located in the same state that tower above it.

Illustrated advertising by railroads and tourist bureaus was the means of making Pike's Peak the best known mountain in America. It was the means of "making" a mountain.

Good illustrations will increase the effective-ness of your advertising, and when consistently used will indelibly stamp your product in the minds of your prospects. Let us help you.

CRESCENT ENGRAVING CO. KALAMAZOO~MICHIGAN

### **Monitor Stitchers**

Standard for 35 years



MONITOR No. 104 STITCHER

The most popular stitcher in use; capacity, 2 sheets to 7/8"; flat or saddle, with no change of parts.

Write for catalog No. A 25

### LATHAM MACHINERY CO.

1153 Fulton Street, Chicago

NEW YORK 461 Eighth Ave. PHILADELPHIA Bourse Building

BOSTON 531 Atlantic Ave.



The business world is daily seeing new and greater uses for the "window" style of envelope. The

demand is on a sharp up-grade—and Western States has put you in a position to meet it more than half way.

> 37 Regular Numbers; Openings in 60 Different Shapes and Sizes

That's breadth of stock for you-window envelopes ready in practically every size and weight for which you can have a callalmost instant preparedness to make up anything special. By all means, think first of Western States for window envelopes.

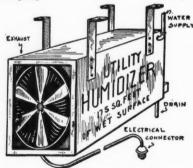
> Ask for Free Price List, showing 20 million made-up envelopes—more than 600 styles—always ready for same day shipment.



South Water from Clinton to Ferry Sts.

# UTILITY

Double Capacity



By maintaining uniform moisture in the pressroom the cause of static trouble is removed, paper lies flat, neither stretching nor shrinking, rollers are preserved, ink covers better, and the air is washed pure for the workers, increasing their efficiency. Write and learn why the Utility is the best Humidizer.

Utility Heaters Are the Only Safe Heaters for Presses

Utility Heater Company

Canal 2989

239 Centre St., New York



. . . . . with their sturdy leader, Leif Ericson, discovered unknown lands and waters.

The progressive printer in quest of the unusual will find new and daring effects by using ARTESIAN BONDan outstanding paper.

It's a bond with plenty of "life" and brilliant color. It possesses exceptional strength—loft dried—and fortified with real cotton fiber. It has vital strength—the foundation of fine printing.

ARTESIAN BOND and all Whiting-Plover Papers are made from clean rags and the purest spring water—even in temperature in winter or summer—a factor in producing uniformly excellent paper. Our drying system insures a paper ready for the press without racking or hanging.

We've prepared interesting samples of ARTESIAN BOND printed in colors. Write for them—they're suggestive for good printing.

> Whiting-Plover Paper Company Stevens Point, Wisconsin



RTESIA

### Artesian Bond Distributors

W. C. Dodge Paper Company,
Boston, Mass.
E. Latimer, Jr.,
Philadelphia, Pa.
Forest Paper Company, Inc.,
New York City, N. Y.
A. M. Capen's Sons, Inc.,
New York City, N. Y. (Export)
Wm. G. Willmann Paper Co., Inc.,
New York City, N. Y.
The Baxter Paper Company, Inc.,
Baltimore, Md.
F. G. Leslie Paper Company,
St. Paul, Minn.
Wilcox-Mosher Leffholm Company,
Minneapolis, Minn.

Standard Paper Company,
Tacoma, Wash.
General Paper Company,
San Francisco, Calif.
Fred H. French Paper Company,
Los Angeles, Calif.
L. S. Bosworth Company,
Houston, Texas.
Midland Paper Company,
Chicago, Ill.
Pratt Paper Company,
Des Moines, Iowa
Yankee Paper & Specialty Company,
Menasha, Wis.
John W. Graham & Company,
Spokane, Wash.

Clements Paper Company,
Nashville, Tenn.
Peyton Paper Company,
Duluth, Minn.
The Johnston Paper Company,
Cincinnati, Obio
Western Paper Company, Inc.,
El Paso, Tex.
Madison Paper Company,
Madison, Wis.
Cauthorne Paper Company,
Richmond, Va.
Western Newspaper Union,
Omaha, Neb.
Western Newspaper Union,
Lincoln, Neb.



Western Newspaper Union, Sioux City, Iowa Western Newspaper Union, Fargo, N. Dakota Western Newspaper Union, Fort Wayne, Ind. Western Newspaper Union, Salt Lake City, Utah



### Negative Papers Process Film

A standardized American Product for Camera and Direct Contact Work. Manufactured for the particular requirements of Photo-lith, Commercial Lithography, Photoengraving and Rotagravure.

CONTRASTO NEGATIVE PAPER—for quantity production of negatives for black-white line work. Vastly more economical than wet plate, simplifying work, saving time; practically no waste of any kind; perfect opacity; short printing time; clean press plates; great improvement in working conditions, fitting right into your present equipment. Specially recommended for photo-offset.

contrasto stripfilm—for line, halftone and combination negatives. Strips on glass, celluloid or any other support; does not stretch; manipulated wet or dry; film automatically released in water and stripped in same manner as wet plate negative; simple operation consisting only in developing and fixing; perfect opacity; "foolproof" in manipulation. The first Stripfilm of this kind on the market. Specially recommended for direct and offset printing, photoengraving and commercial photography.

CONTRASTO PROCESS FILM—for line and halftone work. Wide latitude in exposing and developing, dries fast, lies flat, no frilling, no hot weather troubles; clear whites; great definition; harddots; the least expensive film on the market; superior to any in every regard. Specially recommended for commercial lithography and for use with step-and-repeat machines, photo-offset, rotagravure.

CONTRASTO DEVELOPER—standard quality, insures perfect contrast results; non-poisonous; put up in packages for convenience of users of "Contrasto."

STAYFLAT PLATES, a simple, new device for holding paper and film flat in holder; eliminate pinholes caused by using glass for this purpose and reduce opaquing. Exclusive rights for use of this device reserved for "Contrasto." Furnished in sizes to fit any holder. Price per square foot, \$5.00.

### Polygraphic Company of America Incorporated

ROCHESTER, NEW YORK

Address All Orders to Sales Offices:

237 Lafayette Street, New York City-Telephone Canal 7714 180 No. Wabash Avenue, Chicago, Ill. - Telephone State 6948

Notice: We call the attention of the trade to the name and trademark of these products: "CON-TRASTO." Made in America



EXHIBITOR

GRAPHIC ARTS EXPOSITION New York Sept. 5-17. 1927

### feed died-out blanks, made-up envelopes and sheet work equally well

The only press that will



### 7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. 'All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



### STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard
PHILADELPHIA, PA.

British Office: 23, Goswell Road, London, E. C. 1



# Putting Ideas on Paper

HE First thing that a printer or advertising man needs is an idea—then a good paper to put it on.



You should receive this folder

THE progressive printer is naturally on the lookout for new ways and means of serving his customers. The K. V. P. Company is attempting to provide ideas in the form of suggestions and layouts that will help you get more work for those presses. Each piece is designed for a certain type of business. That they are hitting the mark is proven by the fine reception given them each month.

Uncle Jake says

Refusing to look the naked truth in the face is what might be termed false modesty.

If Christopher Columbus had refused to investigate we might never have been discovered.

Those who have investigated, those who have tried it and proved it, do not hesitate to say that K.V.P. Bond is the best all-round print paper they ever used.

### Use BOND Paper

Kalamazoo Vegetable Parchment Co. Kalamazoo, KVP Michigan.

### BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks - Coated one and two sides.

Blotting.
Bonds - White and Colors.

Book Papers — Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors. Box Boards.

Bristols - Index and Satin. Card Boards.

Check Book Cover. Cover - Embossing.

Folding Enamel — Extra Strong, the best of its kind. Litho Label.

Manila - Document.

Mimeograph. Offset Papers.

Post Card-Coated and uncoated.

Railroad Board. Tough Check.

Second Sheets. As well as miscellaneous Job Lots of every kind and description.

Best Quality-The papers which we carry are all bargains at the price. They consist of discontinued lines of the best mill brands, mill over-runs, job lots, etc. All of good quality and perfect stock in every respect. Our resorted "seconds" are carefully sorted in our own plant.

> Extra Strong Folding Enamel-This is one of our leaders. At the price it cannot be excelled.

> OUR PRICE LIST-Is issued monthly, and shows all special lots and bargains. Send for your copy. It will save you many a dollar.

### BARGAIN PAPER HOUSE

411-423 West Ontario Street

Chicago, Illinois

Three Branch Offices: PITTSBURGH, PA., 209 E. Ninth St., Phone Grant 103 MILWAUKEE, WIS., Plankington Arcade, Phone Grand 44 PEORIA, ILL., 535 Peoria Life Bldg., Phone 8685

### Hildman's Saw-Trimmers

Four Models-The Best Machines on the Market

The outstanding features on our Model 2 Saw-Trimmer are:

THE SPECIAL MITER GAUGE which enables you to miter face upward both ways, giving you always a clean face, and the miter gauge will show exactly how much to cut off to bring it to a sharp corner. Special attachment which makes it possible

By a simple device the saw can be lowered, permitting under-cutting and inner or outer mor-

Locking device is operated by an eccentric, holding work firm. Our three other Models are bench saws and constructed on similar lines. On these, a special discount for June and July.

Send for Catalogue



The Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street

Chicago, Illinois

### THE ROSBACK Super XX Heavy Perforator

Die Guaranteed for Five Years



Furnished complete with adjustable Feed Gauge, Automatic Sheet Delivery and Layboy.

IT DELIVERS AND PILES THE PERFORATED SHEETS.

No heavy sliding mechanism. YOU PULL THE SHEET ONLY. Has the greatest

capacity possible to build into a vertical Perforator.

Built in 28" and 30" sizes-Belt or Motor Drive There are no extras

Built by F. P. Rosback Company, Benton Harbor, Mich.

The Largest Perforator



Factory in the World



### This Summer

### Chapman Electric Neutralizers Will Be Used on More Than 7,000 Printing Presses

That static electricity is troublesome and costly in summer is proved by the fact that CHAPMAN ELECTRIC NEUTRA-LIZERS are kept in constant operation throughout the summer season on more than 7,000 presses.



### UNITED PRINTING MACHINERY CO.

38 PARK ROW . . . NEW YORK 470 ATLANTIC AVENUE - BOSTON FISHER BUILDING - . . CHICAGO





### United Printing Machinery Company

38 Park Row, New York 470 Atlantic Avenue, Boston Fisher Building, Chicago

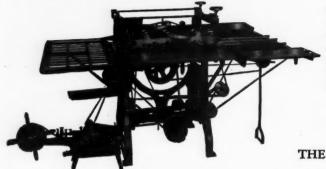


# with Lowering Pile Delivery

is now used by the following representative houses:

Stecher Lithographic Company, Rochester, N.Y. Nivison-Weiskopf Company - - - Cincinnati Forbes Lithograph Company - - Chelsea, Mass. Multi-Colortype Company - - - -Cincinnati Traung Label & Litho Company - -Seattle Calvert Lithographing Company - -Detroit British-American Tobacco Company China Consolidated Litho. & Mfg. Co., Ltd. Montreal American Lithographic Company - New York Rochester Lithograph Company Rochester, N.Y. Oberly & Newell - - - - - New York Walter R. Ziegler - - - - Riverside, N. J. Traung Label & Litho. Company San Francisco Western Lithograph Company -Los Angeles Robert Gair Company - - -Piermont, N.Y. Union Lithograph Company - - San Francisco Brooklyn U. S. Printing & Litho. Company

### The Brackett Double Head Stripping Machine



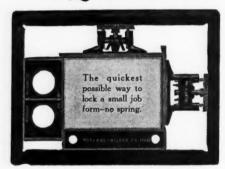
Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO. Topeka, Kansas, U.S.A.

### **STANDARD EQUIPMENT**



NTRICATE and EXPENSIVE locking devices have no place in the Composing Room, where every minute saved means more profit on the job. M. & W. Job Locks, through years of trial, have been simplified and perfected until they have become standard equipment in modern, up-to-date plants.

Order an Assorted Dozen

Morgans & Wilcox Mfg. Co.

Middletown, New York

### **EMBOSSOGRAPHY**

Wonderful **ENGRAVED EFFECTS** 

HARD, FLEXIBLE & PERMANENT

**Embossed Effects** ABSOLUTELY Indestructible

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off,

Hard as Flint, Flexible as Rubber

guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, Gas or Electric Machines, \$160.00 up.

Don't buy a toy outfit and expect success

Write for Descriptive Matter, Testimonial Letters from Users, etc.

Established 1915

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street, New York City

### The DOYLE Electric Sheet Heater

PREVENTS OFFSET

**FLIMINATES STATIC** 

For All Makes of Printing Presses

Dear Sirs: We could not run our class of process color work without the Doyle Electric Sheet Heater.

THE MORRIL PRESS, New York. Gentlemen: The Doyle Electric Sheet Heater in-creases production and the press delivers cleaner work than before we used it. THE HANSEN PRINTING Co., San Francisco.

Gentlemen: We highly recommend the Doyle Electric Sheet Heater for it has given us great satisfaction. It has practically eliminated our offsetting trouble. SCHMIDT BROS., Chicago.

Gentlemen: We have been looking for years for just such a heater and would not do without it. LA RUE PRINTING Co., Kansas City.

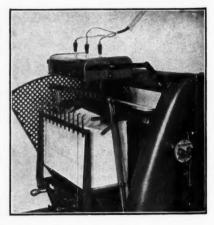
Ask a Printer Who Owns Some

### THE J. E. DOYLE CO., 310 Lakeside, N. W., CLEVELAND

Manufacturers of

THE DOYLE VACUUM SHEET CLEANER for Removing Lint THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

BY RELIABLE DEALERS EVERYWHERE SOLD



## Everything for the Printing Plant and Allied Industrial Trades

Work with machinery made for your special requirements. You will save money by avoiding wear and tear on machinery originally not built for your special work. You will avoid over equipment

### Composing Room Furniture—Equipment—Type—Supplies— Printing Presses—Paper Cutters—Machinery for

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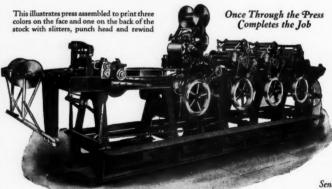
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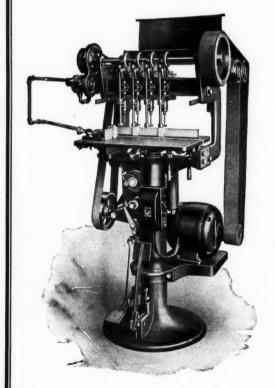
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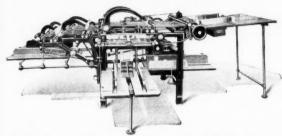
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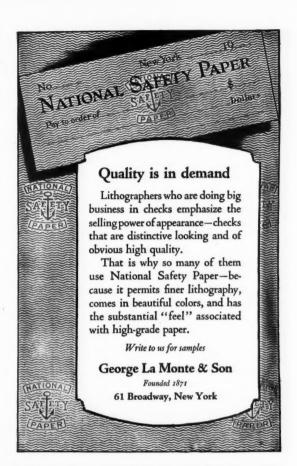


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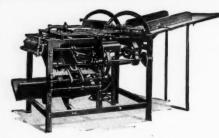
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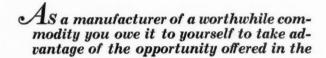
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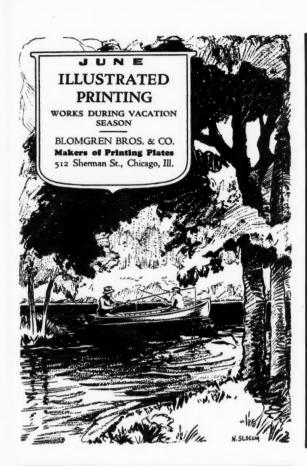
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6631-4

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results, and think it is the best and speediest
machine on the market to-day. My record per
hour is 6,500, which I think is the best record in
Texas. Would be pleased to have you use this
letter in any way you see fit. Yours very truly,
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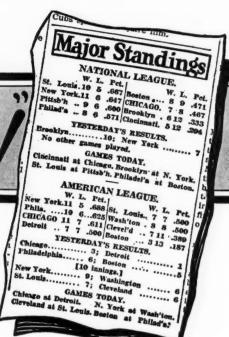


ennioon Manufacturing Sc. FRAMINGHAM, MASS



# Big Leaguers/

There are big leaguers in printing as well as in baseball and most of them use



# Products

000

#### Ideal Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

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60c

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632 Sherman St., Chicago, Ill.

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BY

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A treatise on the proper distribution of white space in typography. ¶This book, carefully hand set by the author, exemplifies the text.

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# BOOKS

about

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and the

**ALLIED**TRADES

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The Machine with a LOW Plunger

Will Stand Up to the Most Exacting Conditions

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If you do—skip up to delightful Colorado in the happiest month of the year and put in three intensive days with hundreds of other SUCCESSFUL MEN AND WOMEN in one of the largest PROSPERITY BUILDING INSTITUTIONS in the world—

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distinctly western in flavor.

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The

## Inland Printer's

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#### The Inland Printer Co.

632 Sherman Street, Chicago, Illinois

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PRINTER, for which I enclose	\$
Name	

¶If You'd Perfect Yourself in the Art of Type Display take advantage of this Big

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## **OFFER**

"Modern Type Display" and "Type Lore" only

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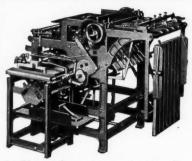
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Act at once. This offer will be limited

THE INLAND PRINTER CO.

632 Sherman Street

Chicago, Illinois



It will be a privilege to receive your inquiries and to supply you with descriptive literature. Representatives in most of the important cities.

### Announcing the Eclipse Faster Folders and Automatic Air Feeders

HE Eclipse Folding Machine Company pioneered the newspaper folding machine and have been successful folder builders since 1884, having successful installations all over the world. The latest developments consist of job and circular folding machines and automatic air paper feeders. These machines, thoroughly tested and proven to be perfectly satisfactory, are profitable machines for print shops and binderies.

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Simplicity - Speed - Accuracy



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Always Uniform

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Hammond, Indiana

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#### Reid Linotype Magazine Storage Rack

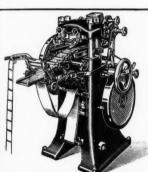
7 reasons why you should buy them

- -Holds more magazines in a given space than any other rack.
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  -Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 60 inches.
  -No moving parts, all iron and steel, will last indefinitely.
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  -No wear on mouth of magazine.

- -No wear on mouth of magazine. -Price of 11 magazine rack, \$105

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## SEAL AND

LABEL PRESSES Prints one or two colors— embosses and cuts out ready labels all in

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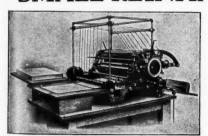
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# THE INLAND PRINTER

June, 1927

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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Number 3

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# Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

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#### THE INLAND PRINTER

632 Sherman Street

Chicago, Illinois

#### Cooper Black

COOPCE DAGECEC													
Making Possible Designs of Mass													
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SIZE													
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18pt	22	23	24	25	27	28	29	30	32	33	34	35	36

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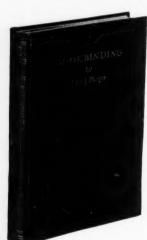
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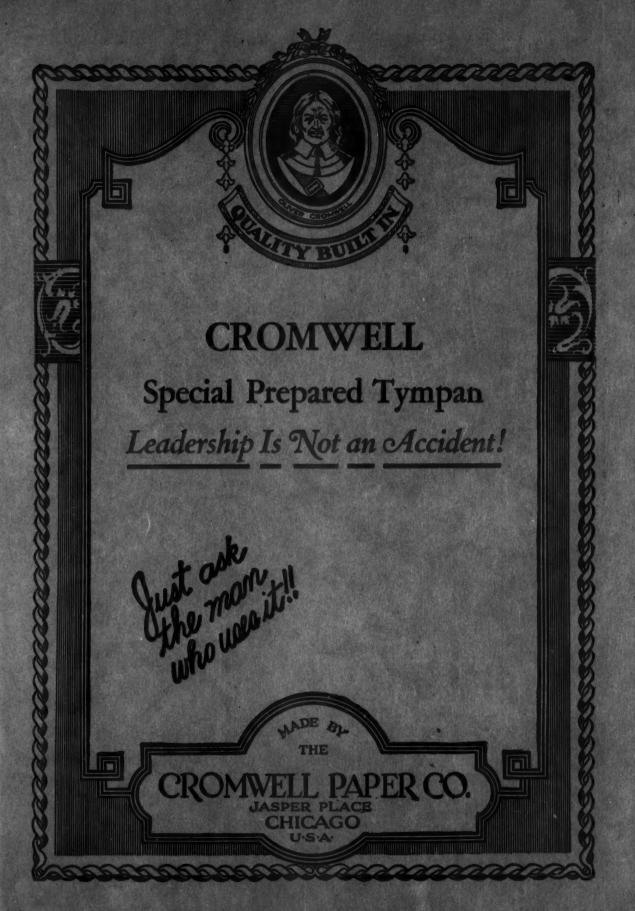
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